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# POEMS

BY

## THOMAS EDWARDS.

### THOMAS EDWARDS.

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# CEPHALUS AND PROCRIS. NARCISSUS.



Korburghe Club.



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### PREFACE.

Among the literary treasures brought to light in 1867 at Lamport Hall, Northamptonshire, the seat of Sir C. E. Isham, Bart., by Mr. C. Edmonds, who had been called in to report upon the state of the library, was a fragment of "Cephalus and Procris," by Thomas Edwards, consisting of the first sheet only, from which he was enabled to communicate to Mr. Hazlitt for insertion in the Handbook of Popular Literature, then on the eve of publication, the notice which is printed among "The Additions" at p. 690 of that work. Subsequently in 1871 Mr. Hazlitt, in his edition of Warton's History of English Poetry, sect. 58, vol. iv. p. 298, added to the mention made of this work in a note, that "No perfect copy This remark, true at the time, was not long to remain is known." so, and it is a matter of no little satisfaction to myself to have been instrumental in supplying the means for correcting it, as I had the good fortune, some seven years after, to discover that a perfect copywas in the Cathedral Library at Peterborough. This most precious volume was entrusted to me, as well as the Lamport fragment, for the purpose of preparing the present reprint, which I have endeavoured to make in all respects an exact reproduction of the

original. In one instance only have I ventured to make a correction by substituting "forlorne" instead of the manifest typographical error "forlotne" in the fourth line of the last stanza on p. 56. The punctuation has in all eases been scrupulously preserved, so that the present volume may be regarded as almost equivalent to a facsimile.

II. The fate of the Author and his work is remarkable. Although he mentions several of his contemporaries with the most kind and just appreciation of their merits, it does not appear that any one of them thought his name worthy of record: and his work, with one or two exceptions, may be said to have been left unregarded from the time of its publication. If the writers of his own age were indifferent, their successors were, as might be expected, ignorant even of his existence, and thus neither the works of any of our poetical antiquaries, biographers, or critics, nor those of our professed bibliographers, until Hazlitt, contain any notice whatever of him or his work. It may seem somewhat strange that our late colleague and treasurer, Mr. Beriah Botfield, should not have discovered this volume, and mentioned it in his "Notes on the Cathedral Libraries of England," privately printed in 1849, in which pp. 369 to 384 are devoted to the description of the Library at Peterborough. The omission, however, may perhaps be thus accounted for. There are in the Library many volumes in quarto of miscellaneous tracts bound together without any attempt at classification, or separation even of prose from poetry, and when Mr. Botfield made his notes this volume of poems was no doubt bound with others, and thus escaped his observation, whereas it, and some few others of the same size, have been bound, evidently at no distant date, as separate volumes, and thus they now more readily attract the eye.

The articles contained in these volumes were apparently not entered separately in the Catalogue, on which Mr. Botfield mainly relied for his knowledge of the contents of the Library, as he intimates on p. viii. of his preface, "I have in every instance carefully perused the Catalogue, and minutely examined every volume which I have ventured to describe. This I have done at various times and different intervals. \* \* \* No one can be more sensible than myself of the imperfections and omissions of a work compiled under such circumstances, and I shall feel deeply indebted to any one who will undertake to correct the one or to supply the other." How numerous the omissions are may be estimated from the few lines devoted to English Poetry at p. 377. "Of English Poesy the chaplet to be woven is but small; the curious reader may however cull such flowers as the works of Chaucer and of Milton; Heywood's Spider and the Flie, 1536; Churchyard's Challenge; and the Vision of Pierce Plowman, may yield."

With all its imperfections, Mr. Botfield's volume has done good service by calling attention to our Cathedral Libraries, wherein there are doubtless many treasures both of printed books and manuscripts to reward more thorough research.

III. The earliest reference to this work or, if not to this, to one on the same subject, is an entry in the Register of the Stationers' Company, which Herbert in his Typographical Antiquities (vol. ii. p. 1189) briefly records in his account of John Wolfe, under the

year 1593, as "Procris and Cephalus." The publication, however, of these Registers by Mr. Arber enables me to quote the entry at full length:

### 22° die Octobris.

It will be observed that the printed book is entitled "Cephalus and Procris. Narcissus," and that the former poem is not divided into four parts, but is continuous throughout. If then this entry be held to relate to the work of Thomas Edwards, it must be supposed that he had some valid reasons for shortening the former poem and altering the order of the two names on the title; as well as for including the second poem, Narcissus, in the same volume. Most authorities \* consider that there was another poem with the

<sup>\*</sup> Ritson, Bibliographica Poetica, 1802, p. 170. "Anthony Chute. It appears from a passage in Nash's 'Have with you to Saffron Walden,' 1596, that he had, likewise, written 'Procris and Cephalus.'" Collier, Bibliographical Account of Early English Literature, 1865, ii. 18. "Some pages on Nash abuses Barnabe Barnes and Anthony Chute, and imputes to the latter a work called 'Procris and Cephalus,' which was entered by Wolfe on the books of the Stationers' Company in 1593, but, if printed, no copy of it is now known." Warton, History of English Poetry, iv. 243, note, ed. 1824. "There is likewise, which may be referred hither, 'a booke intitled Procris and Cephalus, divided into four parts,' licenced Oct. 22, 1593, to J. Wolfe, perhaps a play,

title "Procris and Cephalus," by Anthony Chute, and rely for this view on the following passage from Thomas Nash's "Have with you to Saffron Walden, or Gabriell Harvey's Hunt is up," printed at London by John Danter in 1596, small quarto, which occurs on sign. O 2, fol. 103, the pages however not being numbered.

"In plaine truth and in verity, some pleasures he did Wolfe in my knowledge. For first and formost he did for him that eloquent post-script for the Plague Bills, where he talkes of the series the classes & the premisses, and presenting them with an exacter methode hereafter, if it please God the Plague continue. By the style I tooke it napping, and smelt it to be a pig of his Sus Minervam the Sow his Muse as soone as euer I read it, and since the Printer hath confest it to mee. The vermilion wrinckle de crinkledum hop'd (belike) that the Plague would proceed, that he might have an occupation of it. The second thing wherein he made Wolfe so much beholding to him, was, that if there were euer a paltrie Scriuano, betwixt a Lawiers Clark & a Poet, or smattring pert Boy, whose buttocks were not yet coole since he came from the grammer, or one that houers betwixt two crutches of a Scholler and a Traueller, when neither will helpe him to goe

and probably ridiculed in the Midsummer Night's Dream under the title Shefalus and Procris. Reg. Stat. B. fol. 302a. [Procris and Cephalus, by A. Chute, is mentioned with his poem of Shore's Wife in Nash's "Have with you to Saffron Walden," 1596, where he alludes to a number of Pamphlagonian things more, Park.] Lowndes and Hazlitt, under A. Chute, repeat this in their Bibliographical Manuals, though Mr. Hazlitt in his edition of Warton ascribes it to Thomas Edwards, and suppresses the latter part of Warton's note, vol. iv. 298.

vpright in the worlds opinion, & shuld stumble him in there with a Pamphlet to sell, let him or anie of them but have conjoyed with him in rayling against mee, and feed his humor of vaine-glorie, were their stuffe by ten millions more Tramontani or Transalpine barbarous than balletry, he would have prest it vpon Wolfe whether he would or no, and giu'n it immortall allowance aboue Spencer. So did he by that Philistine Poem of Parthenophill and Parthenope, which to compare worse than it selfe, it would plunge all the wits of France Spain or Italy. And when hee saw it would not sell, hee cald all the world asses a hundred times over, with the stampingest cursing and tearing he could vtter it, for that he having giu'n it his passe or good word, they obstinately contemnd and mislik'd it. So did he by Chutes Shores Wife, and his Procris and Cephalus, and a number of Pamphlagonian things more, that it would rust & yron spot paper to have but one sillable of their names breathed ouer it."

The ordinary interpretation of this passage, which would make Anthony Chute the author of "Procris and Cephalus," is controverted by Mr. E. Arber in the following letter which he was good enough to write to me in reply to my inquiry.

"I think your query admits of a satisfactory solution.

Nash does not say that *Procris and Cephalus* was by Chute at all, but the his refers to the he (i. e. Wolfe), thus,

So did he [Wolfe] by Chute's Shores Wife, and his [Wolfe's] Procris and Cephalus. [Author not named.]

Had Nash attributed the latter work to Chute the construction would have been

So did he [Wolfe] by Chute's Shores Wife and Procris and Cephalus leaving out the his.

Therefore we are left to the testimony of the Registers.

No leaf is left out in vol. ii. for you will see that the last entry on p. 672 and the first on p. 273 are both 10 March, 1595.

The Registers do not attribute Procris and Cephalus to Chute.

The only difficulty lies in the distance of time between the registration on 22° die Octobris, 1593, and the publication in 1595, i. e. after 25 March, 1595.

Wolfe as the Beadle of the Company would have the utmost freedom of access to the Registers.

Either, then, you have a second edition, or Wolfe registered the book at the very earliest opportunity under the title as at first intended, which was afterwards changed while the printing was in progress.

I incline to the latter hypothesis: until demonstrative evidence to the contrary turns up, I should believe in one *Procris and Cephalus*.

The going back of the Register to p. 293 arises from the book entries having exceeded the space which the Clerk had provided for them in the volume.

EDWARD ARBER."

In whatever way the words of Nash are to be parsed, it seems more improbable that two poems on the same subject should have been written at the same time, that only one entry should be found in the Registers of the Stationers' Company, and that one should have utterly perished, than that there was one poem, one entry, and a change in the wording of the title. Nash, too, was probably writing hastily, and from memory, even if his words must be understood to make Chute the author.

There is one other reference to "Cephalus and Procris" by a contemporary writer, viz. W. C., supposed to be William Clerke, whose work bears the title "Polimanteia," &c., Cambridge, 1595.

Sweet Mafter Campio.

Britton,
Percie,
Willobie,
Fraunce,
Mafter Davis of L. I.
Drayton,
Learned M.
Plat.

Ballad makers,

A mork howforcer not refpected yet excellently done by Th. Kidd.

But by the greedy Printers fo made profititute that they are contemned.

Nor Poetrie be tearmed Ryme,

"I know Cambridge howfoever now old, thou hast some young, bid them be chast, yet suffer them to be wittie; let them be foundly learned, yet fuffer them to be gentlemanlike qualified; Oxford thou hast many, and they are able to fing fweetly when it pleafe thee. And thou youngest of all three, either in Hexameter English, thou art curious (but that thou learnedst of my daughter Cambridge) or in any other kinde thou art fo wifely merrie, as my felfe (though olde) am often delighted with thy muficke, tune thy fweet strings, & fing what please thee. Now me thinks I begin to fmile, to fee how these fmaller lights (who not altogether vnworthily were fet vp to expel darknes) blushinglie hide themselues at the Suns appeare. Then should not tragickie Garnier haue Cornelia stand naked upon ehis uery poste; then should not Times complaint delude with fo good a title: then should not the Paradife of daintie deuifes bee a packet of balde rimes: then should not Zepheria, Cephalus and Procris (workes I dispraise not) like waterme pluck euery paffinger by the fleeue: then euery braineles toy should not vfurpe the name of Poetrie; then should not the muses in their tinfell habit be so basely handled by enery rough swaine; then should not loues humour fo tyrannife ouer the chast virgines: the should honor be mournd for in better tearms."

"England to her three Daughters, Cambridge, Oxford, Innes of Court, and to all her Inhabitants," pp. 15, 16; in Dr. Grosart's Reprint, pp. 38, 39: in the British Bibliographer, 1810, vol. i. p. 282. This is printed with, and forms the second part of, the "Polimanteia."

From the date of this work, 1595, it might be inferred that the writer could hardly be alluding to the poem by Thomas Edwards which was published in the same year, 1595; but against this supposition must be set the fact that the writer refers to the poem by its correct title, "Cephalus and Procris," and that poems at that period were often current in manuscript for some time before they were printed. On this point Mr. Ingleby, in the General Introduction to "Shakspere Allusion Books," New Shakspere Society, Series iv. London, 1874, p. xxvi. speaks authoritatively, "One must remember how commonly in the Elizabethan age works circulated in manuscript years before they found their way into print."

Altogether there seems little reason to doubt that the author of Polimanteia had seen, and was referring to, the poem which we have by Thomas Edwards.

Warton, in his History of English Poetry, section 58, where he is treating of the translations of the Classic Poets and their influence on the writers of the Elizabethan age, mentions in a note the "Procris and Cephalus of the Register of 1595" [should be 1593] as perhaps a play, and ridiculed by Shakspere in the Midsummer Night's Dream, Act v. 1, 200, 201.

"Pyramus. Not Shafalus to Procrus was so true.
Thisbe. As Shafalus to Procrus, I to you."

Ritson more cautiously says, "This is, probably, the poem alluded to in Midsummer Night's Dream." Bibliographia Poetica, 170—note to Anthony Chute.

Mr. Corser, however, in his notice of Anthony Chute's "Shores Wife," while agreeing with others in the belief that Chute had written a "Procris and Cephalus," corrects the above-quoted opinions, and states, as is most likely the case, that "Shakspere only alludes to the tale, and not to any particular work on the subject." Collectanea Anglo-Poetica, iv. 395, Chetham Society Series, No. 77.

The date of the composition of the Midsummer Night's Dream is too uncertain to make it safe to base an argument upon it in regard to this point. It was first printed in 1600, it is spoken of by Meres in 1598, Mr. Furnivall dates it in 1595, and Malone in 1594. The earlier dates make it almost incredible that there could be any allusion to a work published in 1595; and though some hit at it might have been subsequently introduced into the play, it is not very likely that the dramatist would have sought to make a point by referring to a work which seems to have met with but scant notice from the world of readers at the time of its publication.

IV. All my researches about the author, Thomas Edwards, have been fruitless in positive information. Contemporary authors, even the Satirists, seem to have ignored his existence; and, though there were several persons bearing both his names who were living about the end of the sixteenth and the beginning of the seventeenth century, I have met with no evidence by which it is possible for a certainty to identify him with any of them.

- 1. Thomas Edwards, an Englishman, wrote fifty-four hexameter lines in Latin on the Cities of Italy, printed by Adrianus Romanus in his Parvum Theatrum Urbium, Frankfort, 1595, and reprinted in this volume, whom Mr. Hazlitt, in his Collections and Notes, 1876, p. 139, assumes to be the same as the author of Cephalus and Procris, and it is possible that he may be, but in default of further evidence Mr. Hazlitt's opinion must be regarded as a mere assumption.
- 2. A Thomas Edwards, of All Souls' College, Oxford, is mentioned in Wood's Fasti Oxonienses under the year 1590 (vol. i. 252, ed. Bliss), as proceeding to the degree of Doctor of Law. "He was afterwards Chancellor to the Bishop of London, and a great benefactor to Bodley's Library, and to that of Ch. Ch." "He appears in the Old Benefaction book of the Bodleian only as the donor of 101., with which forty-seven books were purchased, the date of his gift being 1611; but nothing further is recorded about him." (Letter from the Rev. W. D. Macray, Assistant-Librarian.) With reference to the Library at Ch. Ch. the Very Rev. the Dean, Dr. Liddell, was kind enough to inform me, that "the only book given to the Library by Dr. Edwards is thus entered, 'Ornatissimus et dignissimus Vir D\(\textit{n}\) us Thomas Edwards, LL. Doctor, Cancellarius Episcopi Lond. D.D. Missale man.script.

fol. A.D. 1615.' Donation Book, p. 25. The Book of Poems (i. e. Cephalus and Procris) does not appear in our Catalogue." It is shown by the All Souls' Registers that "Thomas Edwards, L. (i. e. Legist), Berks, was admitted Fellow for 1577." He took his B.A. degree 26 March, 1582; B.C.L. Nov. 19, 1584; and D.C.L. Dec. 17, 1590. Beyond the entry in the All Souls' archives of his having given a legal opinion on a College matter in 1615 there is nothing recorded about him, and no mention of authorship. (Information from Professor Burrows of All Souls.)

Whether he was the same person as a Thomas Edwards presented to the Rectory of Langenhoe, in Essex, Oct. 1, 1618, temp. Bp. Bancroft, is not certain. See Newcourt, Repertorium, Lond. 1708–10, folio, ii. 364.

- 3. Newcourt, *ibid.* i. 916, mentions a Thomas Edwards, who seems a different person from the above, as licensed to St. Botolph, Aldgate, July 1, 1629.
- 4. A Thomas Edwards took the degree LL.B. at Cambridge, in 1562, no college named.
- 5. "Thomas Edwards, Coll. Regin. Cant. adm. in matric. Acad. Cant. Jun. 15, 1575, A.B. 1578-9, A.M. 1582, Reg. Acad. Cant." Baker. (Note in Fasti Oxon. i. 413, ed. Bliss.) The Rev. G. Phillips, D.D., the venerable President of Queen's College, Cambridge, very courteously examined the College Books for me with the following result: "The only entry I can find in the College Book, called The Old Parchment Register, respecting Thomas Edwards, is the following, '1575, Thomas Edwards,

Hunting. 9 Apr.' This occurs in the list of sizars. The Tutor was Mr. Fegon, B.A. The Deputy-Registrar has informed me that the record in the Matriculation Book is quite correct, as stated by Baker." In the Visitation of Huntingdonshire, printed by the Camden Society in 1849, a short pedigree of the Edwards family is given at p. 113, but without any record of a Thomas Edwards. A Henry Edwards is mentioned in the same vol. p. 1, Anno 1613, as one of the Bayliffs of Huntingdon.

6. There was another Thomas Edwards of Queen's College, Cambridge, B.A. 1622, who is probably identical with the Mr. Thomas Edwards late of Queen's College, Cambridge, who on Feb. 11, 1627, was committed to safe custody for words in a sermon preached at St. Andrew's, Cambridge, about Midsummer last, and on April 6, 1628, explained his meaning. (Cambridge Transactions during the Puritan Period, by J. Heywood and T. Wright, London, 1854, Svo. ii. pp. 361-363.)

This is, I suppose, the same Thomas Edwards mentioned by Wood, Fasti Oxon. i. 413, ed. Bliss, as incorporated a Master of Arts on July 16, 1623, and of whom and his works he there gives an account In the Rawlinson MSS. at the Bodleian, in MS. 280, fol. 47, 48, there is a transcript of the proceedings against Thomas Edwards, in most beautiful writing, from the original records, certified by the Registrary of the University of Cambridge. He would be of too late a date to have been the author of Cephalus and Procris.

7. In the Visitation of Cornwall, 1620, p. 65, is a pedigree of the

family of Edwardes of Lelant, in com. Corn., the head of which was a Thomas Edwards, whose eldest son Henry was then aged 20. He signs his name Edwardes.

- S. Among the admissions of Members of the Inner Temple in 1647 is a Thomas, son and heir of Thomas Edwards, London. (See List of Members of Inner Temple, by W. H. Cooke, Esq., Q.C. 1877. Svo.)
- 9. In the Westminster Abbey Registers, printed by the late Colonel Chester (whose death is so great a loss), is an entry among the burials:
- "1624, April 21. Mr. Thomas Edwards: in the broad Aisle, on the south side," on which is this note, "His will dated 12 April, was proved in the Court of the Dean and Chapter 1 June, 1624, by his reliet Jane and by Griffith Pritchard, M.A. He is described as of the City of Westminster, Gent. He left his estate in England and Wales to his wife and daughters Grace, Frances, and Catherine, and mentioned his sons-in-law Reynold Conway, and Robert ap Hugh, Gent."
- 10. In the Appendix to the Fifth Report of the Royal Commission on Historial Manuscripts, London, 1876, folio, p. 65, there is recorded in the year 1642 a Petition of Thomas Edwards, sealer at the Great Seal of England, who states, that he has for twenty-four years carefully performed the painful and laborious duties of his place, having only 4d. per diem for his certain fee, and 20s. per annum for livery, while the casual fees anciently belonging to his place are for the most part kept from him, "particularly the great

seal when it is repudiated, appears by records in the Tower to belong to the Spigurnell,\* or sealer, as his fee," but petitioner could never enjoy this, nor many other privileges; prays for an examination of his place, and that he may have such fees and privileges as shall be found due to him, and meet to maintain him and three or four servants, and particularly that he may enjoy the old Great Seal, if it appears to be his due. The Petition is to the House of Lords.

V. Dedication. The Poems are dedicated to "the Right Worshipfull Master Thomas Argall Esquire," a form of expression common at the time of their publication, as may be seen by the following examples:

A Posie of Gilloflowers, by Humfrey Gifford, Gent. Lond. 1580. "To the Worshipfull his very good Maister Edward Cope of Edon Esquier."

Webbe, W. A Discourse of English Poetrie. Lond. 1586. "To the right worshipfull, learned, and most gentle Gentleman, my verie good Master, Ma. Edward Suliard, Esquire."

Arisbas, by John Dickenson. Lond. 1594. "To the Right Worshipfull Maister Edward Dyer Esquire."

Fidessa More Chaste then Kinde, by B. Griffin, Gent. Lond. 1596. "To the most kind and vertuous gentleman M. William Essex of Lamebourne in the countie of Barke Esquire."

<sup>\*</sup> Spigurnel, [so called from Galfridus Spigurnel, who was appointed to that office by King Henry III.] he that hath the office of sealing the King's Writs. Bailey, Dict. in v.

The Triumphe over Death, by Robert Southwell. Lond. 1596. "To the Worshipful M. Richard Sackvile, Edward Sackvile, Cecilia Sackvile, and Anne Sackvile, The hopeful issues of the Hon. Gentleman, Master Robert Sackvile, Esq."

Either *Master* or *Esquire* by itself would now be deemed sufficient. The use of the word Master as a title of respect will be best illustrated by an extract from a contemporary work, "The Commonwelth of England, and Maner of Government Thereof, by Sir Thomas Smith, London, 1589, and 1594, quarto." Chap. 20. Of Gentlemen. "As for Gentlemen they be made good cheape in England. For whosoever studieth the lawes of the realme, who studieth in the Universities, who possesseth liberall Sciences; and to be Short, who can live idly and without manuall labour, and wil beare the port, charge, and countenance of a Gentleman, hee shall bee called *master*, for that is the title which men geve to esquires and other gentlemen, and shall be taken for a Gentleman." p. 37

How general the practice was Shakespere proves, who applies the term to nearly all classes, from "master marquess" to "master tapster," (viz., to the constable, doctor, guest, Jew, lieutenant, marquess, mayor, parson, porter, schoolmaster, secretary, sheriff, steward, tapster, and young-man), and ridicules it, perhaps, in Much Ado about Nothing, where Conrade says, "I am a gentleman, Sir, and my name is Conrade;" to which Dogberry replies, "Write down master gentleman Conrade," iv. 2, 15-17. While Verges, too, exclaims, "Here, here comes master Signior Leonato," v. 1, 266.

It seems to have been from an early period applied to members of the legal profession, e.g. in Wilkins's Concilia, ii. 405, anno 1422, "præsente mag. Johanne Stafford, legum doctore," and again, p. 410, "mag. Thomas Bronns, utriusque juris doctor, archidiaconus Stowe in ecclesia Lincoln., mag. Thomas Bekynton, LL. doctor, decanus curiæ Cant. etc. mag. David Pryce in legibus licentiatus, mag. Johannes Lyndefeld archid. Cicestr. in legibus licentiatus, et Johannes Estcourt in legibus bacalarius." 4 Rot. Parl. 9 Henr. V. anno 1422, "In quorum omnium et singulorum testimonium atque fidem præsentes literas seu præsens publicum instrumentum per Magistros Ricardum Petworth et Willielmum Fremon, Notarios Publicos feci subscribi," etc. p. 144. And the same two persons are again mentioned as Notaries on p. 145. Again in 1475, in the enumeration of the army of Edward IV. prepared for invasion of France, Rymer, ii. 848, "Magistro Johanni Coke, Doctori Legum." The term Master was also applied to Jacob Fryse, Physician of the King, and William Hobbs, Physician and Surgeon of the King.

Edmondson (Heraldry, London, 1780, folio, vol. ii. 3 C 2) enumerates four families named Argall, with their respective bearings, viz.

Argall, or Argnall. Or, a lion rampant regardant ar. (sic).

Argall, Dr. [Much-Baddow and Lowhall, in Essex]. Per fesse, ar. and vert, a pale counterchanged, three lions' heads erased gu. Crest, a sphinx with wings expanded proper. Another crest, an arm embowed in armour proper, supporting a battle-axe.

Argall or Argell. Party per fesse three pales counterchanged or and sa. as many lions erased gu.

Argall [Lancashire]. Or, a pale vert counterchanged per fesse; on the first and fourth quarter, a lion's head erased gu.; on the second and third, an acorn slipped or.

The second of these families, whose arms are given also by Papworth, Ordinary of British Armorials, 1874, p. 1011:

On a Pale betw. or within Lions,

Per fess arg. and vert a pale counterchanged three lions' heads erased gu. Argall, East Sutton. Argall, London, V. Argall, Much Baddow and Low Hall, Essex. (v is the reference to Glover's Ordinary, Cotton MS. Tiberius, D. 10, Harl. MSS. 1392 and 1459.)

is no doubt the family of which the Thomas Argall of the Dedication was a member, and which was originally from Cornwall. At least, the Rev. J. Banister, in his Glossary of Cornish Names, Truro, 1869, 8vo. claims and explains it. "ARGALL, ARGLE, ARGOLL? on the ridge, promontory, or point (col); or, in front (arag) of the moor (hal); or, = w. argel, a concealing, hiding." p. 4. To these explanations I may add that it may be a variation of Artegal, and if so it would bear a different meaning, for which a reference must be made to the History of Christian Names by Miss Yonge, London, 1863, vol. ii. 126, in the chapter on the names of "Ardghal, or Ardal, of high valour, is an Erse Cymric Romance. name, and was long used, though it has now been suppressed by the supposed Anglicism, Arnold, eagle-power. It explains the name Arthgallo, who, in Geoffrey of Monmouth's Legendary History (Book iii. chap. 17), is the persecuting brother, whom Elidure's untiring love and generosity finally won from his cruel courses to justice and mercy. Artegal and Elidure was one of the best of the ante-Shakesperian dramas; and Artegal was selected by Spenser as one of the best and noblest of his knights errant."

is the hero of the fifth Booke of the Faerie Queene contayning the Legend of Artegall or of Justice.

- "The champion of true Justice Artegall." v. i. 3.
- "For Artegall in justice was upbrought." v. i. 5.

Whatever the origin of the name Argall may be, it is found early in connection with the legal profession and the administration of justice, in Rymer's Fœdera, ed. 2, vol. xiv. p. 348, A.D. 1529: "Transcriptum Bullæ qua declaratur Censuras contra Regis Personam esse præter Mentem Papæ et nullius Roboris: et ego Thomas Argall Wintoniensis Diœcesis Publicus sacra Auctoritate Apostolica Notarius... hoc præsens Transumptum manu mea propria fideliter scriptum in publicam formam redegi." See also ibid. pp. 455, 465, 470, 478, A.D. 1533, and Wilkins, Concil. iii. 755, A.D. 1532: "Hoc instrumentum retro scriptum erat subscriptum manibus trium notariorum, viz. M. Willielmi Potkyn, M. Johannis Hering, et Thomæ Argall," and ibid. p. 759, A.D. 1533, "et ego, Thomas Argall, Wintoniensis diœcesis, publicus auctoritate notarius," etc.

This Thomas Argall in the year 1540, on Wednesday, July 11, was officially present at the proceedings for the divorce between K. Henry VIII. and the Lady Anne of Cleves. Strype records that "the King's commissional letters were presented to the Convocation by the Archbishop of Canterbury, and read by Anthony Hussey, Notary Public, in the presence also of Thomas Argal, Notary Public." Ecclesiastical Memorials, i. 558, ed. Oxon. 1822. The original document is in Wilkins' Concilia, i. 851, wherein the names are spelt Husey, Argall. In the year

1549 he attended on April 30 the Archbishop's Court at Lambeth, for handing over to the secular power Johanna Bocher, alias Johanna de Kente, who refused to abjure her heretical opinions, "præsentibus Thoma Huse, armigero, Thoma Argell, generoso, Willelmo Walker et Johanni Gregory, notariis publicis." And again on May 11 he was present when Michael Thombe, bother, recanted "in præsentia magistorum Thomæ Argall et Willelmi Walker, notariorum publicorum." Wilkins' Concilia, iv. pp. 43 and 42. In the Genealogist, by G. W. Marshall, Lond. 1880, vol. iv., at p. 5, to the will of Sir James Wylford, Knt., proved in P. C. C. 26th November, 1550, are appended as witnesses, "John Sydenham, Constance Simpson, Thomas Argall," and others. The last occasion on which I have met with his name is at the trial of Bishop Gardiner in 1550, 1551, as recorded by John Fox in his first edition, pp. 770, seqq. reprinted in the octavo ed. of 1838, vol. vi. There at p. 94 "Thomas Argall and William Say were the notaries and actuaries in that matter assigned Dec. 15, 1550," who were present, one or both, at the several Sessions, for which see pp. 100, 104, 121, 135, 137, 138, 258, 261, 266. At this last reference we find, "Upon the reading and giving of which sentence, the promoters willed William Say and Thomas Argall to make a public instrument, and the witnesses then and there present to bear testimony thereunto." This was on Saturday, 14th of February, 1551.\*

<sup>\*</sup> If the date in the following extract be correct, there must have been another Thomas Argall living at this time: "December 23, 1559, Letters of Administration

This constant employment in great state trials, as well as the ordinary practice of his profession, must have brought him considerable wealth, as the Manor of East Sutton, Kent, 180 acres, which had been granted to certain parties, was by them alienated to him in the 37th Henry VIII. 1546; and having procured his lands in the county of Kent to be disgavelled by the Act 2nd and 3rd Edward VI. he died possessed of the manor in the 6th year of that reign, 1553. (Hasted's Kent, ii. 418, iii. 97, i. cxliv.)

He was the son of a John Argall, of London, Gentleman, whose wife's name is not recorded, and married Margaret Talkarne, daughter of John Talkarne, of the family of Talcarne, of Talcarne, in Cornwall, who lived there four generations before 1620. (C. S. Gilbert, History of Cornwall, ii. 273, 4.) She married secondly to Sir Giles Allington, of Horshed, in the county of Cambridge, By this marriage he had issue five sons and a daughter; viz. Richard, Lawrence, John, Rowland, Gaberell, and Ann. eldest son Richard Argall, of East Sutton, in com. Kent, sonne and heir, was specially admitted as a Student of the Inner Temple in the year 1552, February 2, as "Richard Argall, London," \* and was elected M.P. for Maldon in 1563. apparently the person mentioned in the Diary of H. Machyn, printed by the Camden Society 1848: "Argalle, Master, a morner granted to Thomas Skott, brother of Brian Skott, late of the City of London, Gentleman, deceased, of the goods, &c., of his late brother in the Province of Canterbury. Thomas Argall, Officer of Court." See Memorials of the Family of Scott, of Scots Hall, in the county of Kent, by James Renat Scott, F.S.A. Lond. 1876, 4to. Correspondence, p. lxvii.

<sup>\*</sup> See "Members Admitted to the Inner Temple 1547—1660, by W. H. Cooke, Esq. Q.C." privately printed, 8vo. p. 13.

at the funeral of Master Husse, sqwyre, and a grett merchant-venturer, and of Muskovia, and haburdasher." This was on June 5, 1560, at St. Martin's, Ludgate (p. 237). Again on July 16, 1563, he was present at St. Stephen's-by-London-Stone at the funeral of "Master Berre,\* sqwyre and draper, and merchant of the Stapull, Ser Wylliam Chester cheyff morner, and Master Argall next," p. 311. Again on June 6, 1575, he was one of the 41 Gentlemen Mourners in gowns at the solemn funeral of Archbishop Parker. (Strype's Life of Parker, ii. 432.)

He is probably the Mr. Argoll, or Argoell, mentioned in "The Spending of the Money of Robert Nowell, of Reade Hall, Lancashire, brother of Dean Alexander Nowell," privately printed from the Townley MSS. by Dr. Grosart in 1877. At p. 66 are the following entries:—

- "to Mr Orwell, clearke to Mr Argoell . . . . xs
- "to Mr Orwell for the ffee of the pbatt, the othe, was paparators regestringe † of the will & to Mr Doctor hadons servante called Edward for his paynes & to Mr Argoell clearkes for their paynes in the whole
- "To Mr harisonn the xxx<sup>th</sup> of Maye Aº 1572 for his ffee, for examyning or brothers ynvintorie, and for Mr Argoll his fee.
- \* Lawrence Argall, second son of Thomas, which Lawrence was among the exiles at Geneva in 1556 (see Livre des Anglois à Genève, compiled by Sir E. Brydges, and printed in 1831 by J. S. Burn, and reprinted in his History of Parish Registers, 1862); married the daughter of [Thomas] Bery, of Oxfordshire. Harleian MSS. 1541, fol. 137. Perhaps of the same family with this Berre. Laur. Argall signs the Inventory of John Hovenden, of Cranbrook, Jan. 15, 1579. See Miscellanea Genealogica et Heraldica, New Series, 1874, vol. i. p. 109.
- † Should this be read "the othe[r, viz. fee] was pro aparators," i. e. apparitors, who are "the lowest officers of the Ecclesiastical Court: summoners"? "They

Richard Argall married Mary, daughter to Sir Reynold (or Reginald) Scott, of Scott's Hall, in com. Kent, knight, date not recorded, and had by her five sons and six daughters. The following monumental inscription is in East Sutton Church: "Rich Argall, of East Sutton, in the county of Kent, Esq., deceased anno Dmni 1588, leaving 5 sons and 6 daughters living. Mary, his second wife, one of the daughters of Sir Reginald Scott, of Scots Hall, married the second time to Lawrence Washington, Esq., died in anno 1605. Thomas Argall, eldest son of the said Richard and Mary, died in anno 1605, whose souls," &c. From "Memorials of the Family of Scott, of Scots Hall, in the county of Kent, by James Renat Scott, F.S.A. London, 1876, 4to. p. 185, note c." According to a pedigree contained in Harleian MSS. No. 6065, fol. 112, "Thomas and Sir Rainold, the eldest and second sons, died without issue in 1605 and 1611 respectively. John, the third son, of Colchester in Essex, thus became, as described in the pedigree, "sonne and heire"; Richard, the fourth, and Samuel, the fifth, sons, being entered similarly as the second and third.

John sold the estate of East Sutton to his brother-in-law Sir Edward Filmer, Knt., in the eighth year of K. James I., and is described afterwards as of Colchester, Essex, in which county the Argall family continued for several generations, as shown by

swallowed all the Roman hierarchy from the Pope to the apparitor." Aylife, Parergon Juris Canonici. "Many heretofore have been by apparitors both of inferior courts, and of the courts of the Archbishop's Prerogative, much distracted and diversly called and summoned for probate of wills," &c. Ecclesiastical Constitutions and Canons, section 92, quoted in Latham's Johnson's Dictionary.

pedigrees in the Harleian Collection of MSS. in the British Museum, and by numerous extracts from Parish Registers in my own possession. He was executor of the will of Sir John Scott, of Nettlested, proved January 17, 1618. Memorials of Scott Family, p. 217.

Richard, the fourth, but second surviving son, was "an excellent divine poet," and author of several works, enumerated by Wood, Ath. Oxon. i. 760.

Samuel, the fifth, but third survivor, was Governor of Virginia, and is repeatedly mentioned in public documents relating to that colony.

Of the six daughters, Elizabeth, married to Sir Edward Filmer, Knt., of East Sutton (he having bought the estate from his brother-in-law, John Argall, of Colchester), from which marriage descends the present family of Filmer, of East Sutton, now Baronets.

Margaret, m. to Edm. Randolph, of Aylesford, in Kent. Esq.

Mary, m. to Raynold Kempe, of Wye, in Kent, Esq.

Catherin, m. to Raynold Bathurst, of Horton, in Kent, Esq.

Jayne, m. to Pawle Flettewood, of Roose, in com. Lancaster, Esquier.

Sara, 6th daughter.

Thomas, the eldest son of Richard Argall, and his brother Reginald, are mentioned as witnesses to a letter written by Sir John Scott to Lord Willoughby of Eresby, by way of remonstrance against the haughty language and overbearing conduct of his

Lordship, from whom he had received the honour of knighthood while serving in the Netherlands, c. 1587-8, or in France, c. 1590. The letter is not dated, but must have been after the time just mentioned, when possibly Thomas Argall may have been about thirty years of age. I have been able to discover no other mention The volume of Poems was dedicated to him in 1595, and There is no evidence to show that he carried on he died in 1605. the family business as a notary, but he may have done so, and Thomas Edwards, the author of the Poems, may have been one of his clerks; at all events, he seems to have been in some way dependent on, or indebted to, him. The matrimonial alliances contracted by the several members of the family are with persons of good name and position, and help to prove that Thomas Argall was of such standing in society as to warrant Edwards in dedicating his volume to him, apart from any considerations on the score of literary ability, of which his uncle John Argall,\* of Halesworth,

\* "John Argall, third son of Thomas Argall, by Margaret his wife, daughter of John Talkarne, of the county of Cornwall, was born in London, entered a student in Ch. Ch. in the latter end of Q. Mary, took the degrees in arts, that of Master being completed in 1565, and was senior of the act celebrated the 18th of Feb. the same year. Afterwards he studied the supream faculty, was admitted to the reading of the sentences, and at length became parson of a market-town in Suffolk, called Halesworth. He was always esteemed a noted disputant during his stay in the University, was a great actor in plays at Ch. Ch. (particularly when the Queen was entertained there 1566), and when at ripe years a tolerable theologist and preacher. But so much was he devoted to his studies, that being withal unmindful of the things of this world, he lived and died like a philosopher. He hath written and published, De Vera penitentia, Lond. 1604, oct. [Bodl. 8vo. A. 20, Th.] [A copy in MS., on paper, among the royal collection, 8 B, ix., Casley's Catalogue, p. 145.] Introductio ad artem Dialecticam. Lond. 1605, oct. [Bodl. 8vo. A. 43, Art.] In which book (very facete and pleasant)

and Richard Argall,\* his own brother, have left specimens of no mean quality.

Among the Harleian MSS. in the British Museum, the following, No. 1541, fol. 137; No. 6065, fol. 112; No. 1137, fol. 114b;

the author saith of himself in the Post Prædicamenta under Simul tempore, that whereas the great God had raised many of his cronies and contemporaries to high dignities in the Church, as Dr. Tho. Bilson to the See of Winten, Mart. Heton to Ely, Hen. Robinson to Carlisle, Tob. Mathews to Durham, &c., yet he, an unworthy and poor old man, was still detained in the chains of poverty for his great and innumerable sins, that he might repent with the prodigal son, and at length by God's favour obtain salvation. What other things he hath written I know not, nor anything else of him, only that he was reputed by the neighbouring ministers of Halesworth a great scholar, and that being at a feast at Cheston (a mile distant from that town), he died suddenly at the table. Afterwards his body being carried to Halesworth, it was buried in the church there 8 Octob., in sixteen hundred and six. Johannis Argalli Epistola Monitoria ad R. Jacobum I., cum in regem Angliæ inauguratus est. MS. in bibl. Reg. 7, A xii. 7." A Wood, Ath. Oxon. i. 760, ed. Bliss.

\* "Now I am got into the name of Argall, I must let the reader know, that in my searches I find one Rich. Argall to be noted in the reign of K. James I. for an excellent divine poet, having been much encouraged in his studies by Dr. Jo. King, bishop of London, but in what house educated in Oxon, where he spent some time in study, I cannot now tell you. He wrote and published (1) The Song of Songs, which was Solomon's metaphrased in English Heroicks, by way of Dialogue, Lond. 1621, qu., dedic. to Henry King, Archd. of Colchester, son to the Bishop of London. (2.) The Bride's Ornament; Poetical Essays upon a Divine Subject; in two books, Lond. 1621, qu. The first dedic. to Jo. Argall, Esq., the other to Philip, brother to Henry King. (3.) Funeral Elegy consecrated to the memory of his ever honoured Lord King late B. of London, &c. 1621.

He also wrote a book of Meditations of Knowledge, Zeal, Temperance, Bounty, and Joy. And another containing Meditations of Prudence, Obedience, Meekness, God's Word, and Prayer. Which two books of meditations were intended by the author for the press, at the same time with the former poetry; but the ever lamented loss of his most honoured lord (which did change all his joys into sorrows, and songs to lamentations) did defer their publication; and whether they were afterwards published I know not." A. Wood, Ath. Oxon. i. 761, ed. Bliss.

	Rowland.  Rowland.  Gaberell.  Sisley, of Essex.  2ndly to Augustyne Steward of London.	Fix daughters, viz.:  Six daughters, viz.:  Elizabeth, m. to Sir E. Filmer,  Knt. of East Sutton, Kent.  Margaret, m. to Edmund Ran- dolph of Aylesford, Kent, Esq.  Mary, m. to Raynold Kemp of  Wye, Kent, Esq.  Catherin, m. to Raynold Bath- mst of Horton, Kent, Esq.  Jayne, m. to Pawle Flettewood of Roos, Lancashire, Esq.  Sara,	Sarah, m. 1611 July 29, by licence to Edmund Humphry, gentleman. She d. and was bur. 161?, May 30.	Oct. 6,	an. Mary, bapt. Oct. 16, 1686.
	ohn Argall, 3rd son.) Of Ch. Ch. Oxford, B.A. 1562. Rector of Halesworth, M.A. 1565. Suffolk, d. 1606. (A.) B.D. 1582. Wood, Athenie.	Samuel Argall, called "3 sonne," 1622, June 26, knighted at Rochester, Gov. ernor of Virginia.	Mary, m. to Thomas S Tendring of Boreloan, or Barkham, in com. Essex.	Sarah, bapt. Aug. 12, 1644, bur. Oct. 6, 1646. Maria, bapt. Jan. 21, 1646. Ann. bur. Jan. 30, 1646. Sarah, bapt. Oct. 23, 1654. Elizabeth, bapt. Mar. 6, 1658.	bapt. July 8, Jane, bapt. Jau. 1 22, 1684.
dargaret, dan. of John Talkarne, of Talkarne, Cornwall. She mar. 2ndly to Sir Giles Allington, of Horsehed, Cambridge, kut.	nold Fent. ence died	ward Richard Argall, Bur. called "2 sonne," dow, i.e. after death of his two bro- thers. In 1621 dedicated his poems to "John Argall of Col- chester."	and=Aliee   1634.	Ann Saral	William Argall, bapt. July 1682, bur. April 22, 1684.
- Î		is brother,—Sara, d. of Edward Waltham—Graunt, D.D. Bur. g, Bp. of at Great Baddow, Sold East April 12, 1648. Described for Essex. ow, Essex,	Thomas Argall, son and-heir, aged 23 in 1634. "Adventured his life and fortune in the King's cause and endured the siege of Colchester, &c." Friend of Chief Justice Bramston. Bur. at Great Baddow, Dec. 9, 1669. (Life of Bramston, pp. 159, 162.)	Thomas Argall, Entered Inner Temple, Nov. 1655. Called to bar, 1662. Men tioned in Life of Bramston, 1672, p. 159.	as, bur. Ally, bur. 13.1681. Nov. 16,1686.
Thomas Argall, of London, Esq.= Notary Public, bought Manor of East Sutton, Kent, died 1553.	Richard Argall, of East Sutton,=1. Esq. sonne and heire. Ad==2. mitted at Inner Temple, 1553. M.P. for Maldon 1563. Died. 1588.	Sir Reginad. Sold Walthamstow to Dr. H. King, Bp. of Chichester in Sold Fast Sutton to his brother-in-law Sir E. Filmer, kut. Described as of Colchester, J.P. for Essex. Bur. at Great Baddow, Essex. March 9, 1642.	= Elizabeth, Charles, dau. of Sir 4th son. Thomas Bapt. Thomas Bapt. I Palmer of 1627, I Wingham, Jan. 6. t in Kent. John, Eth son. Bapt. 1638, Jan. 27.	Richard, bur. Dec. 17, 1641. William, bur. June 13, 1643. Charles, bapt. Sept. 2, 1648. Mar. Jane, by whom he had issue Jane, bur. July 31, 1683. Ann, bur. Nov. 8, 1683. His wife bur. Nov. 8, 1683. He was bur. Oct. 8, 1683. Riehard, bapt. Mar. 24, 1650 or 1651. Bur. Dec. 5, 1659. Samuel, bapt. July 26, 1652.	Elizabeth. bur. Thomas, Sept. 3, 1680. June 13,
Loane, dan. and coheir of The Robert Martyn of Gra-Nveney Court of Naydon of in Graveney. Hasted, 15 iii, 16.	rgall, 2nd sonne au. of Thomas Oxfordshire. ceneva in 1556. ventory of John of Cranbrook,	Reginald, or Reynold Posteroeded his brother Stromas. Thomas. 1600 Purchased advovson of Wal-Essex. Hoff, Knighted at Hampton Court Paug. 17. Aug. 17.	Samnel, 3rd son, appar—Elizabeth, rently the Samuel Argan of Signal who took the Thomas degree of M.D. at Palmer of Padna in 1648, and Wingham was incorporated at Oxford, 1651. Physician in Ordinary to Catherine Queen of Charles II.	Richard, bur. Dec. 17, 1641. William, bur. June 13, 1643. Charles, bapt. Sept. 2, 1648. by whom he had issue Jam 31, 1683. Ann, bur. No His wife bur. Nov. 8, 1683. Richard, bapt. Mar. 24, 165 Bur. Dec. 5, 1659. Samuel, bapt. July 26, 1652.	A child, bur. Oct. 9, 1669.
? Richard Argall=Joane. d had property at Robert Goodneston, Kent, in 1553. in Gr. Hasted's Kent, iii, 16. ii. 816, iii. 148.	Thomas Argall, 1559, Lawrence A Dec. 23, signed letters m. Joan d of administration of Bery, of Thomas Skott, as Exile at C Court.' Signed In 1564 had lands at Hovenlen, Chatham, Kent. Has-Jan. 1579, ted, iii, 148.	THOMAS ARGALL, eldest son. 1588. Succeeded his father. 1590. Witness to letter of Sir 16 John Scott to Lord Willoughby. 1595. Had CEPHALITS and PROCHES dedicated to 16 him. 1605. o. s. p. Monument in East Sutton Church. 10	Richard, 2nd son.=Mary, eldest of Emmanuel Coll. dau. of Wm. Exthrope Rooth- of Halstead, ing. Snoreham, Essex, gent. and Rivenhall. Essex, d. 1670, bur. at Much Baddow.		Mary, m. to Captain Blackman. ? Elizabeth, b. Aug. 20, 1643.

gentieman.

No. 1083, fol. 71b; No. 1432, fol. 110b; No. 1542, fol. 94b, contain pedigrees more or less complete of the Argall family, about which Hasted's Kent, Morant's Essex, Newcourt's Repertorium, the Memorials of the Family of Scott, of Scots Hall, the Autobiography of Sir John Bramston, and the Poems of Bishop H. King, edited by the Ven. Archdeacon Hannah, supply divers particulars.

In the annexed pedigree some few statements rest only on probabilities. There is no evidence that Richard Argall, of Goodneston, was son of John Argall, nor that the Thomas Argall described as "Officer of Court," and living A.D. 1564, was the son of the above-mentioned Richard. Again, there is no positive proof that Thomas, the eldest son of Richard Argall, of East Sutton, is to be identified with the Thomas Argall of the Dedication of Edward's Poems—though, as he was then (in 1595) the head of the family, it seems all but certain that they are one and the same Lastly, the Thomas Argall mentioned in the Life of Bramston does not appear to have been recorded in the Parish Register of Great Baddow, from which the names of the rest of that generation have been extracted. The following particulars as to several members of the family have been collected (1). In the "Herald and Genealogist," 1867, vol. i. 429, "Margaret Tolkerne, dr of John Tolkerne, of London, Esq., wife of Thomas Argall, afterwards re-married to Sir Giles Allington." MS. Addit. Brit. Mus. 16,279. This statement, however, is not incompatible with that of Antony Wood, that John Talcarne was of Cornwall.

Collectanea Topographica, vol. iv. p. 35, in an extract relating to the church of Horseheath, co. Cambridge, from Cole's MSS.:

- "On the large rim over the pillars is this inscription in capitals: Sir Gyles Alington, Knighte, sonne & heyre of Sir Gyles Alington Knighte died 22<sup>nd</sup> Aug<sup>t</sup> 1586, aged 86 . . . . . And thirdly he married Margaret, daughter of John Tallakarne, Esquier, before wife of Thomas Argall, Esquier, and had by her no issue."
- (2). In the Calendar of State Papers, Domestic, 1547—1580, p. 691, Dec. 1580, are these entries:
  - 67. Answers by Lawrence Argoll to such objections as may be urged against his suit for registration of Wills by the Proctors of the Arches, and others.
  - 68. Statement of the number of Wills proved in the Prerogative Court communibus annis, from January 1575 to the last of December 1580, in support of Argoll's suit.
- (3). Gabriel Argall, Trin. Aul. Cambridge, incorporated M.A. 1573, Oxon. (Register of University of Cambridge.)
- (4). Richard Argall of East Sutton is not altogether unknown in the annals of literature. In fact Watt in his Bibliotheca Britannica, vol. i. 42a, ascribes to him "The Accedens of Armory. London 1568, 4to." This, however, is a mistake. The book is the composition of Gerard Leigh, but after the preface follows an address to the reader by *Richard Argoll of the Inner Temple*. He probably wrote some of the latter passages of the book, in the opinion of Mr. Niehols, Herald and Genealogist, 1863, vol. i. p. 108. "In this part of the volume there are some curious passages full of bombast, attributable to his Templar friend Richard Argall." Leigh thus blazons the Argall coat. "Because the bearer hereof

not only embraceth the Arte, but all other good sciences (as a thing given to him naturally, besides all gentlemanly behaviour), I will give him a precious blazonne. The field is parted per fesse Perle and Emerode, a pale counterchanged of the first, three lions' heads erased Rubie. Consider that the Moone and Venus are the fielde, and how Mars keepeth the same, who will never flee," fol. 86, 1st ed. 1562; fol. 49, ed. 1576. This coat in ordinary blason is, Per fess argent and vert, a pale counterchanged three lions' heads erased, gules. Again at p. 115 Leigh writes "Item I gyve to Mr. Richard Argall my picture of the Wyndmylle, and my shylde of Lyons bones."

(5). The first-mentioned Samuel Argall was rather a prominent personage in the early history of Virginia, as we find from Beverley's History of that colony, printed at London 1722, octavo. For "anno 1612 two Ships more arrived with supplies: And Capt. Argall, who commanded one of them, being sent in her to Patowmeck to buy Corn, he there met with Pocahontas, the excellent Daughter of Powhatan, and having prevail'd with her to come Aboard to a Treat, he detain'd her Prisoner, and carried her to James Town, designing to make Peace with her Father by her Release: But on the contrary, that Prince resented the Affront very highly; and, although he loved his Daughter with all imaginable Tenderness, yet he would not be brought to Terms by that unhandsome Treachery; till about two Years after a Marriage being proposed between Mr. John Rolfe, an English Gentleman, and this Lady; which Powhatan taking to be a sincere Token of Friendship, he vouchsafed to

consent to it, and to conclude a Peace, tho' he would not come to the Wedding." (p. 25.)

"In the year 1617 Captain Samuel Argall was sent to Virginia as Governor, and made the Colony flourish and increase wonderfully, and kept them in great Plenty and Quiet." (p. 32.)

The next year he undertook a coasting voyage northward, and obliged the French to desert two Settlements which they had made on the north of *New England*, and at *Port Royal*, and in 1619 returned to England. (pp. 33-35.)

Beverley was probably indebted for these particulars to Purchas's Pilgrimes, in the fourth volume of which great work they will be found at pp. 1758, 1764, 1768, 1773, 1805, 1808. In the British Museum, Bibl. Cotton. Otho. E. viii. No. 299, there is a document of three pages, injured by fire at the top of each leaf, containing the answer of Captain Argoll to a charge of having taken a French ship. His name ought to be added to the long list of adventurous Englishmen whose boldness contributed to the extension of our Colonial Empire. It is evident that K. James I. was not unmindful of his services, for, being at Rochester in 1622, "he there knighted, on the 26th of June, Sir Samuel Argall of Essex." (Nichols's Progresses of K. James I. vol. iii. 770.)

(6). Richard Argall, 2nd son of John and Sara Argall, was of Emanuel College, Cambridge, B.A. 1635, and M.A. 1638. Chief Justice Bramston in his Autobiography (Camden Society, xxxii. 1845, p. 23) writes thus: "Mary, eldest d<sup>r</sup> of William Bramston of Halstead married to M<sup>r</sup> Richard Argall of Badow Esq. He

was bred up in Emanuel College. A wittie man he was, a good scholler, and tooke Orders, and was Rector of Eythrope Roothing in Essex, and after the King's return Sir William Wyseman gave him Rivenhall too in 1662. There he dyed, leaving a widow and one daughter Mary, which he married to Captain Blackman, as he thought richly, but he proved a cross ill-natured man." He preached the funeral Sermon of C. J. Bramston his wife's uncle, and died in 1670. The following entry is in the Register of Rivenhall. "Mem. That I had institution into the Rectory of Rivenhall from the reverend father in God Gilbert L<sup>d</sup> Bp. of London, uppon the 3rd day of October 1662, and that I had Induction from John Hansley Archdeacon of Colchester October 4th 1662 and was put into actual possession thereof accordingly Rich. Milward D.D. Rect. de Braxted Magn. the 13th day of the same Octob. R. Argall." "Richard Argall, Rector of this Parish dyed Feby 23rd and was buried at Much Baddow the 26th Feby <sup>1669</sup> Richard Strutt Rect."

(7). Samuel Argall, third son of John and Sara Argall, was born at Great Baddow, and is, I conjecture, the child entered in the Register there, "1621, July 4. Samuel, son of John and Ann Argall, Baptized." The mother's name *Ann* is probably a mistake for *Sara*. He was for five years at Chelmsford School, under Mr. Peake, and was entered Pensioner 19 April, 1639, at St. John's, under Wrench as Tutor. He was M.D. at Padua in 1648.

Of this Samuel Argall, Antony Wood in his Fasti Oxonienses (ii. 167, ed. Bliss) has left this record: "1651, Mar. 11. Sam.

ARGALL, doct. of phys. of the said Univ. (Padua) was also then incorporated. He was an Essex man born, and took that degree at Padua in 1648." He was afterwards "of Low Hall, in the parish of Walthamstow in Essex, Dr. in Physick, Candidate and Honorary Fellow of the College of Physicians in London, and Physician in Ordinary to her Majesty." (This was Catherine, Queen of Charles II.) Guillim, Heraldry, p. 275, ed. 1679; p. 397, ed. 1724. He married Elizabeth, dr. of Sir Thomas Palmer, Baronet, of Wingham (Wotton, Baronetage, i. 442), and had issue. Four of his children were buried at Great Baddow, but whether any survived I do not know.

After 1686 there appear to be no entries of the Argalls in the Registers at Great Baddow, and the Rev. A. W. Bullen, Vicar of the parish, writes: "I never heard of the family before, though I have lived here all my life, and cannot discover in what house they lived. They were evidently persons of some note, as many entries are made in large characters, vouchsafed only to the Lords of the Manor and a few besides."\*

VI. In making choice of such subjects for his Muse as Cephalus and Procris, and Narcissus, Thomas Edwards was acting in perfect harmony with the spirit of his age. Classical knowledge was now widely diffused. For a century and a half the press had been issuing editions of the Greek and Roman authors in their original tongues, and most of the chief writers had been translated into

<sup>\*</sup> Argall is a local name in Cornwall. There is a cave at Argall, near Falmouth, in which luminous moss is found. Journals of Caroline Fox, Lond. 1882, i. 135.

the several leading languages of Europe. The aid of art had been called in to illustrate such as were fitted for pictorial effect, and the publication of the version of Ovid's Metamorphoses, called the "Bible des Poetes," printed by Verard at Paris in 1493, had been followed by other works of a similar character. Beside this general taste, it may be inferred that the success attending Marlowe's Hero and Leander, and the two poems of Shakspere, would encourage a young writer to aim at distinction in the same field. The whole of this subject has been most thoroughly investigated and dealt with by Warton in his History of English Poetry, sections lvii. to lxi. In a note to section lix., as already stated, he refers to Cephalus and Procris as entered on the Stationers' Book, but in ignorance of the real nature of the work. Mr. Hazlitt, however, in his edition, while making good the omission, has gone out of his way to express an opinion on very insufficient grounds, by saying, "It is a dull poem. No perfect copy is known." At the time of writing this note Mr. Hazlitt could not have read more than the first sheet, supposing he had seen the whole of the Lamport fragment; but probably he had read only the few lines sent by Mr. C. Edmonds, which are printed in the Additions to the Handbook of Popular Literature, p. 690.

Whatever may be the faults of Edwards's poem I cannot admit that dulness is one of them. It has variety of person, scene, and incident, and its references to contemporary poets, however much out of place, carry the reader on to the end. No doubt he sometimes fails to convey his meaning clearly—his rhymes are

desired in the latest terms of the latest term

often faulty, and his punctuation is valueless. At the same time there are lines of considerable beauty, and compound words which are most expressive. But faults and beauties alike must be left for each reader to discover for himself. My object in the few remarks here made has been simply to guard against what I conceive to be an erroneous opinion, and to leave it open for all to weigh his merits and demerits impartially, and as he is now first presented to their view to bespeak for him a fair field and no favour. In the notes I have endeavoured to explain difficulties, to illustrate words and phrases, and thus to save readers the trouble of having to refer to many books, and must ask for myself the same indulgence which I have requested for my author.

VII. I have now to express my acknowledgments to all who have kindly assisted me in this work. To the Dean and Chapter of Peterborough especially for the loan of the unique Original, and to Sir C. E. Isham, Bart. for the opportunity of collating the fragment in his possession.

At Oxford to the Very Rev. H. G. Liddell, Dean of Ch. Ch.; Professor Burrows of All Souls; the Rev. W. D. Macray of the Bodleian—and at Cambridge to the Rev. G. Phillips, President of Queen's; Professor Mayor of St. John's, and the Rev. H. R. Luard, Registrary, who examined records in their custody to afford me information. Several of the Clergy, now Incumbents of Parishes with which the Argall family had been connected, most kindly searched for and transcribed such entries as were likely to be of service.—I beg to thank the Rev. G. W. Lockhart Ross of

Sutton Valence, V. J. Stanton of Halesworth, F. Spurrell of Faulkbourn, P. F. Britton of Cadeleigh, R. E. Formby of Latchington, and especially the Rev. A. W. Bullen of Great Baddow, who at the request of the late Ven. Archdeacon Ady sent most copious extracts from his Register.

It is a matter of deep regret that death should have placed both the Ven. Archdeacon and another friend, our late colleague the Rev. H. O. Coxe, M.A., Bodleian Librarian, beyond the reach of words, but I must here record my sense of gratitude to each of them for their assistance, and especially to Mr. Coxe for the warm interest he evidenced for the publication of these poems, and for many valuable suggestions, which were a continual encouragement amid the difficulties of editorial work. My best thanks are also due to our treasurer, Mr. H. H. Gibbs, by whose intervention Mr. Furnivall obtained the opinions of so many eminent scholars on the difficult problem of identifying the author alluded to in the Envoy to Narcissus. To all those gentlemen I tender my respectful acknowledgments—as also to my nephew, Mr. E. F. Buckley, of Lincoln's Inn; and to Mr. C. Edmonds, editor of the Isham Reprints and the Lamport Garland, for some valuable references and researches.

Nor should I omit my thanks to Mr. Gravell, of Messrs. Nichols and Sons' Office, for the great pains he has taken to ensure accuracy while the Work was at press.

W. E. Buckley.

Middleton Cheney, December, 1882.

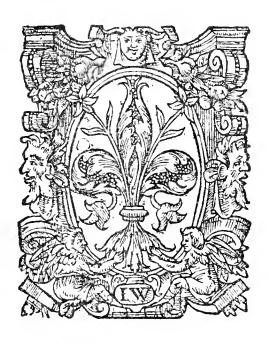
## CEPHALVS

& PROCRIS.



### NARCISSVS.

Aurora musa amica.



LONDON Imprinted by Iohn Wolfe.

1 5 9 5.



# To the Right worshipfull Master Thomas Argall Esquire.

Dere Sir the titles refyant to your state,
Meritorious due: because my penne is statelesse,
I not set downe, nor will I straine it foorth,
To tilt against the Sunne, with seeming speeches,
Suffizeth all are ready and awaite,
With their hartes-soule, and Artes perswasiue mistresse,
To tell the louely honor, and the worth,
Of your deseruing praise, Heroicke graces:
What were it then for me to praise the light?
When none, but one, commendes darke shady night.

Then as the day is made to shame the sinner,
To staine obscuritie, inur'd supposes,
And mainetaine Artes inestimable treasure,
To blind-fold Enuie, barbarisme scorning,
O with thy fauour, light a young beginner,
From margining reproach, Satyricke gloses,
And gentle Sir, at your best pleasing leysure,
Shine on these cloudy lines, that want adorning,
That I may walke, where neuer path was seene,

In shadie groues, twisting the mirtle greene.

Thomas Edwards.

A 2

3

## To the Honorable Gentlemen & true fauourites of Poetrie.



Vdiciall and courteous, least I be thought in this my boldenesse, to Imitate Irus, that car'd not to whome he bar'd his nakednesse, so hee might be clothed. Thus much under your fauours I protest, that in writing of these two impersect

Poemes, I have overgonne my selfe, in respect of what I wish to be perfourmed: but for that divers of my friendes have slak't that feare in me, & (as it were) heav'd me onwards to touch the lap of your accomplished vertues. I have thus boldly, what in a yeare bene studiously a dooing now in one day (as our custome is) set to the view of your Heroicke censures.

Base necessitie, which schollers hate as ignorance, hath beene Englanddes shame, and made many line in bastardy a long time: Now is the sap of sweete science budding, and the true honor of Cynthia under our climate girt in a robe of bright tralucent lawne: Deckt gloriously with bayes, and under her faire raigne, honoured with everlasting renowne, same and Maiesty.

O what is Honor without the complementes of Fame? or the living sparkes in any heroicke gentleman? not sowzed by the adamantine Goate-bleeding impression of some Artist.

Well could Homer paint on Vlysses shield, for that Vlysses fauour made Homer paint.

Thrise happy Amintas that bode his penne to steepe in the muses golden type of all bounty: whose golden penne bode all knightes stoope, to thy O thrice honoured and honorable vertues.

The teares of the muses have bene teared from Helicon. Most bave endeuoured to appease Iupiter, some to applause Mercury, all to bonor the deities. Iupiter bath beene found pleasant, Mer-

cury

cury plausiue, all plyant; but sew knowne to distill Ambrosia from beauen to feast men that are mortall on earth.

How many when they tosse their pens to eternize some of their fauourites, that although it be never so exquisite for the Poeme, or excellent for memoriall: that either begin or end not with the description of blacke and oughy night, as who would say, my thoughts are obscur'd and my soule darkened with the terrour of oblinion.

For me this restes, to wish that such were eyther dum & could not speake, or deafe and could not heare, so not to tune their stately verse to enchant others, or ope their eares to the hurt of theselues.

But why temporize I thus, on the intemperature of this our clymate? wherein line to themselves, Schollers and Emperours; esteeming bountie as an ornament to dazell the eie, and telling to themselves wonders of themselves, wherein they quench honor with sames winges, and burne maiestie with the title of ingratitude, and some there are (I know) that hold fortune at hazard, & trip it of in buskin, till I feare me they will have nothe but skin.

Silly one, how thou tatlest of others want? is it not an ordinary guise, for some to set their neighbours house on fire, to warme themselves? believe me courteous gentlemen, I walke not in clouds, nor can I shro'dly morralize on any, as to describe a banquet because I am hungry, or to shew how coldly schollers are recompense, because I am poore, onely I am vrg'd as it were to paraphrase on their doinges with my penne, because I bonour learning with my hart. And thus benigne gentlemen, as I began, so in duety I end, ever prest to do you all service.

Thomas Edwards.

To post foorth gan another *Phaeton*,
And swore once more, he should the world vppon,
Or as tis thought to trie th' aduentrous boy.
Yet some suppose, he meant vpon this day,
A Sympathy of sorrowes to aduaunce.
The boy thus proude-made, hotly gan to praunce,
And now heauens coape, *Ioues* pallace chrystaline
Downe dingeth *Atlas*, and straight doth decline
In such aboundant measure, as tis said,
Since that same day the light of heauens decaide;
A metamorphosis on earth 'mongst men,

As touching constancy hath bene fince there, white telling to the Mond this is true maidens, fince that rein they quench honor with fame's for louers never maiestie with the title of ingratitude, and some there are (I know) that hold fortune at hazard, & trip it of in buskin, till I feare me they will have nothe but skin.

Silly one, how thou tatlest of others want? is it not an ordinary guise, for some to set their neighbours house on sire, to warme themselves? believe me courteous gentlemen, I walke not in clouds, nor can I shro'dly morralize on any, as to describe a banquet because I am hungry, or to shew how coldly schollers are recompenst, because I am poore, onely I am vrg'd as it were to paraphrase on their doinges with my penne, because I honour learning with my hart. And thus benigne gentlemen, as I began, so in duety I end, ever prest to do you all service.

Thomas Edwards.

A pariphrifis of the Night.

Scoured amidst the starry Canapie
Of heauens celestiall gouernement, well nie
Downe to the euer ouer-swelling tide,
Where old Oceanus was wont t'abide,
At last began to crie, and call amaine,
Oh what is he, my loue so long detaines!
Or i'st Ioues pleasure Cynthia shall alone,
Obscure by night, still walke as one forlorne:

Therewith away she headlong postes along

Salt washing waues, rebellious cloudes among, So as it feem'd minding the heauens to leaue,

And them of light, thus strangely to bereaue.

Richly adorning nightes darke minimum,

HAire and bright Cyn

A description of the Morning.

\*With that Aurora starting from her bed, As one that standes deuising, shakes his head, Not minding either this or that to doe, So are her thoughtes, nor quicke, nor overslow;

Phebus halfe wrothe to fee the globe stand still, The world want light, a woman haue her will:

To

To post foorth gan another *Phaeton*,
And swore once more, he should the world vppon,
Or as tis thought to trie th' aduentrous boy.
Yet some suppose, he meant vpon this day,
A Sympathy of sorrowes to aduaunce.
The boy thus proude-made, hotly gan to praunce,
And now heavens coape, *Ioues* pallace chrystaline
Downe dingeth *Atlas*, and straight doth decline
In such aboundant measure, as tis said,
Since that same day the light of heavens decaide;
A metamorphosis on earth 'mongst men,
As touching constancy hath bene since then,
And this is true maidens, since that same day,
Are saide for lovers never more to pray.

But to returne, *Phebe* in million teares,
Moanes to her felfe, and for a time forbeares,
Aurora she her swift bright shining rayes,
On *Phebus* charyot tosse, and oft assayes,
With her sweete lookes, her fathers wroth t'appease,
But all she doth, he tels her, doth disease,
Like to the vncorrected headstrong childe,
That neuer felt his parentes strokes but milde,
Growne vp to ryper yeares, disdaines a checke:
(For nature ouergon comes to defect:)

So now Aurora having felt the pride
Of heaven and earth, turning her felfe a fide,
Rapt with a fuddaine extasse of minde,
Vnto her felfe (thus saide) Goddesse divine:
How hapt that Phebus mou'd amid his chase,
Should such kinde frendship scorne for to imbrace,
I will no more (quoth she) godd it along
Such vnaccustom'd wayes, ne yet among

Such

Such as is *Titan*, better fittes it me,
With *Vefper* still to liue, then fuch as he,
Though well I wot, honor is fet on high,
Yet gentle *Humilitie* is best, say I.
No more she spake, but like the swelling tide,
That having passage skymes, scorning a guide,
Vntill the vaste receipte of *Neptunes* bower,
Kils the hoat sume, even so, away she skoures,
Lawlesse as twere sans thought or any dread,
Like to banditos mong'st the mountaine heard.

Aurora filia Titanis & Terræ. And now vpon her gentle louely \*mother,
Bright as the morning, comes the mornings honor,
All snowy white, saue purpled heere and there,
So beautifull as beauty might despaire,
And stand amaz'd, noting her wanton eie,
Which at a trice could all the world espie,
Vpon her head, a coronet did stand,
Of seuerall slowers gathered by *Titan*.

\*A vale she were downed traveling to her thicker

\*A vale she wore downe trayling to her thighes, The stuffe whereof, I gesse, of such emprize, As Gods themselues are doubtfull of the arte, Seeming as aire with otomic disperst, Her handes, a meny Poets\* dead and gone, Haue heretofore (excelling) wrote vpon. It shall suffize *Venus* doth grace to her, In that she waites before, like to a Starre,

\*Dead as mē.

Pleiades the

feauen starres, fupposed to be

\*An imitation taken from

the Thra-

cians called Acroconiæ,

that vfually weare long

haire downe

to their wasts.

Directing of her steps along'st the zone, Neuer ouertaken by the *Horizon*,

Ne yet in daunger put of any Lake,

The frozen Pole she warnes her to forsake:

And all \*Licurgus daughters Dion noates,

Base in respect of duetie, and out-coates,

the daughters of Licurgus.

8

Each

Each God and Goddesse, such is beauties pride, That *Neptunes* honor hath no larger tide: One lastes but a time, till time is come againe, The other euer ouer-rules too certaine.

Thus at the last, *Aurora* vanquishing Heauens glory, and earthes cause of mourning:

- "For now the sparckling vault of Ioues high seate,
- "Was not fo fild with ouer-fwaying heate:
- "Red-hoat disdaine gaue beauty place, for why?
- "Venus had conquered base necessitie.

Along'st she passed by Hesperides,

Laden with honor of those golden eies:

And stately bode them stoupe to honor vs,

And stoupe they did, thinking twas Venus.

Then from this golden Orchard to the Tower,

Where *Ioue* in likenes of a golden shower, Rauisht faire \* *Danae*, she in rauishment

Of strange delightes, the day there almost spent.

Thence to th' *Idalian* mount, where *Venus* doues,

Plume on the feathers, fent by their true loues:

As Itis Pheafant feathers, Progne, and

Tereus, they the Lapwincke winges did fend:

Faire Philomela from the Nightingale

Sent likewise feathers, plucked from her taile,

And many others that denying loue,

Dide with despight, and here their cause did moue,

Then on her swift-heeld Pegasus, amaine

Of Colchos golden Fleece a fight to gaine,

And with the swift windes Harrould Mercury,

The golden Sonne-beames of Apolloes tree:

Where valorous warlike Knightes, for feates ydone

Are registred, yclept Knightes of the Sonne:

Knightes

В

Tristibus.

Ouid lib. 2, de

Ouid Metam.

Knightes of the Garter, auncient knightes of Rhodes, She mainely postes, and there a time abodes,

I do not tell you all that she did see,
In honor done of this same golden tree.
Knightes did their due, and Poets had no lesse,
Then what for Triumphes euery one can gesse.
Hence twas that Hermes stole from heauen the power,
To soueranize on schollers idle howres,
And had not some bene fauourable then,
They never should have bene accounted men,
But liu'd as pesants, shaddowes, imagies,
And nere have had the princes similies.

Hence post we foorth vnto an *Ocean*That beats against the bankes of *Helycon*,
Whereon if so the ruler of the East,
But cast an eie, we are not meanely blest,
No more but so, for more were ouer much,
Gold is approu'd but by a slender touch.

And now bright *Phebus* mounted, gan difplay
His Orient funne-beames, on the liuely day,

Aurora made vnto the Siluan fhore,
Where Satyres, Goat-heardes, Shepheards kept of yore,
A facred and most hallowed cristall spring,
Long'st which oft Cephalus yode on hunting,
And much delighted in the murmyring water,
Whose silent noates gaue Eccho of their author,
And as in Rondelaies of loue they sung,
It aunsweare made, yet bod them hold their toung:
No base groome durst his case here to bemoane,
But quench his thirst, and so part, and be gone.
But Cephalus, a man of some compare,
Bore hound, and horse, through depth without despaire,

And

And when the heate of Sommer stung him thro, His yuorie limbes heere bath'd, and washt he to, His Steede orecome with anger in the chase, His dogs halfe tir'd, or put vnto difgrace, Heere, and but here, he fought for remedie, Nor durst the Siluans shrincke, but aide him presently. What shall I say in pride of him and his? Man, horse, and dogs, pleased th'inamored Procris: But how with him *Aurora* was in loue, A richer braine the taske would highly moue. Vpon a milke white courfer fwift as winde, Betrapt with yffyckles of gold, that chim'bde; By fweete Zephirus, and the gentle aire, That breathed life (as twere) to kill despaire, Rode he vpright as any heifell wan, His Steede was wrought, & now would needes be gon: Whose ouer head-strong prauncing checkt the earth, In fcornefull forte, and whose loude neighing breath Rent through the clouds, like *Ioues* fwift quickning thuder, And passage bod, or it would pash't in funder. So war-like Mars-like fit for Venus Court, Hotly the gallant gentleman did fort, Now here, now there, his Steede began to rage, And fent foorth fome to bid the cloudes a badge Of his proud stomacke, who would not be proude, That is well backt, and in his pride alloude? "Heere could I tell you many a prettie storie, "Of fome eterniz'd by an others glory, "Of men transfourm'd to apes, of womens euils, "Of fiendes made Angels, and of angels diuels, "Of many braue knightes done to shame, and more, "How schollers fauourites waxe ouer poore,

- "But oh faire Muse, let slip to treate of such,
- "A taske thou hast, that tyres thee too too much,
- "And none (Gods know) thy boldnesse will out backe,
- "But naked trueth, that garded coates doth lacke.
- " Heroicke Parramore of Fairie land,
- "That stately built, with thy immortall hand,
- "A golden, Angellike, and modest Aulter,
- "For all to facrifice on, none to alter.
- "Where is that vertuous Muse of thine become?
- "It will awake, for fleepe not prooues it dumme.
- " And thou Arcadian knight, earthes fecond Sunne,
- "Reapt ere halfe ripe, finisht ere halfe begunne,
- "And you that tread the pathes, were these have gone,
- "Be your foules agentes in our tragicke fong,
- " And when the daughter of dispaire is dead,
- "And ougly nightes blacke Æthiopian head,
- "Youcht, and woxen pale, for griefe and shame,
- "Then shall our quill, lift honor to your name.

O high Apollo, giue thou skill to vs,

That we may queintly follow Cephalus,

That now is mounted, ready to furprize,

What game fo ere is feaz'd-on by his eies;

Aurora met him, in his furious chase,

As winde doth reigne, fo did she him embrace,

And his fierce courage, on the harmefulle Boare,

Ere he did part, should be asswag'd she swore.

His amber-couloured treffes, neuer yet cut,

Into her luke-warme buffome she did put.

She wringes his handes, and hugges him twixt her armes,

(Apes die by culling) yet he tooke no harme:

Anone with smiles, fhe threates his chaft conceites,

And (looking on his eies) him she entreates,

With kiffes, fighes, and teares reuying them, As though their fexe of duetie should woe men, He striuing to be gone, she prest him downe: She striuing to kisse him, he kist the growne, And euermore on contrarieties, He aunsweare made, vnto her Deitie, Her garland deckt with many a prettie gemme, And flowers fweete as May, she gaue to hem: Her feete (immodest dame) she bear'd to show him, And askt him, yea, or no, if he did know them, And therewithall, she whispers in his eare, Oh, who fo long, is able to forbeare! A thousand prettie tales she tels him too, Of Pan his Sirinx, of Ioues Io, Of Semele, the Arcadian Nimphes disport, Their stealth in loue, and him in couert forte, Like to th'vnhappie Spider, would intangle; He flie-like striues, and to be gone doth wrangle: And tels, he can no more of loue or beautie, Then ruffe-beard Satyres, that nere heard of duetie, Therefore to cut of all disquietnesse, Rudely he throwes her from his down-foft breft: And with his Steede cuts through the riotouse tnornes, That shipwracke make of what is not their owne: His speare halfe bleeding, with a sharpe defire, To taint the hot-Boare feemed to aspire: The ruffe and hidious windes, twixt hope and feare, Whisle amaine into his greedie eares, His Steede vpftartes, and courage freshly takes, The Rider fiercely, after hotly makes. Halfe droncke, with spitefull mallice gainst the Boare, He prickt him forward, neuer prickt before.

В

3

13

The

The toyling dogs therewith do mainely runne, And having found the game, their Lord to come They yalpe couragiously, as who would fay, Come maister come, the footing ferues this way. Therewith more fierce then *Aoris* did hie, In his swift chase the game for to espie, He gets him gon, nor neede wa'st to say goe, O cruell men, that can leave wemen fo! By this the fport grew hot on either part, Aurora she was bitten to the hart, A dogged part it was, she telleth oft, To bite so deadfully a hart fo foft, Aie me, had Cupid bene a rightfull lad, He neuer should have shot a dart so bad. But what preuailes? a meny fad laments, And Madrigals with dolefull tunes she fent, Vnto the heavens Lampe *Phebus* mournefully, All balefull, treating pittie from his eies, She does her orizons, and tels how many Haue loued her, before nere fcorn'd by any: Her handes fo white as yuorie streame, That through the rockes makes passage vnto him: Halfe blacke with wrathfull wringing them together She reares to heauen, and downe vnto her mother, Anon she faintly lets them fall againe, To heauen, earth, father, mother, all in vaine, "For loue is pittileffe, rude, and impartiall, "When he intendes to laugh at others fall. Afresh the sport of Cephalus began, Erewhile at fault, his dogges now liuely ran, And he quicke-lifted, when he lift to heare, Ore tooke them ftraight, and with his venum'd speare,

Gafhly

Gashly did wound the Boare couragiously, The dogs vpon him likewife liuely flie, His entrals bleeding-ripe before for feare, Now twixt their grim chaps, pel mel they do teare, The mafter proude at fuch a ftately prize, Fils his high thoughtes, and gluts his greedie eies, He bathes himselfe, (as twere) in Seas of blisse; But what is victorie, where no praise is? Pittilesse he scornes the plaintes Aurora sendeth, For where her loue beginneth, his loue endeth, And seeme she neuer so ore-gone with griefe, He treble ioyes; o bare and base reliefe! "Euen like two Commets at one instant spred, "The one of good, the other shame and dread: " Peftering th' aire with vapours multiplying, "So is our Theame now quicke, and then a dying. Once more she met him, and thus gently spake, (If wemen had no tounges, their hartes would breake,) -Oh Cephalus for pittie loue me sweete! Or if not loue, yet do me gently greete, Tis Action shewes th' intent, but smile vpon me, Or giue a kiffe, a kiffe hath not vndone thee: (Quoth he) these defertes have I meny a time, In winters rage, and in the Sommers prime, Mounted as now with horse, and houndes good store, Chafte, and encountred with the gag tooth'd Boare, Roufd vp the fearefull Lion from his caue, (That duld the heavens, when he began to raue) Purfu'd the Lizard, Tyger and a crew Of vntam'd beaftes; yet none tam'd me as yew. Admit that woemen have preheminence, To make men loue; yet for so foule offence,

 $A\mathsf{s}$ 

As for to violate the marriage bed,
Were ouer much to be inamored;
Her who I honor, and am tied to,
Would deeply fcorne, I should another woe:
Admit the contrary, is it no sinne,
In loue to end, where I did not begin?
Oh tis a fault, a sinne exceeding any!
Then pardon me, for I scorne to loue many.

Twixt shame and feare scorn'd, and denied so, Poore soule she blusht, not wotting what to do, Her teares were issuelesse, her speech was done, "The spring being stopt, how can the river runne, Her hart (poore hart) was overcharg'd with griefe, "Tis worse then death to linger on reliefe.

At last she spake, and thus she mildly said, Oh, who to choose, would liue, and die a maide! What heavenly ioy may be accounted better, Then for a man to haue a woman debter? Now thou art mine in loue: Loue me againe. Then I am thine, is it not heartie gaine, Vpon aduantage to take double fee? Thou shalt have double, treble, pleaseth thee: These curled, and vntewed lockes of thine, Let me but borrow vpon pawne of mine. These (oh immortall) eies, these sacred handes, Lend me I pray thee, on fufficient bandes: Wilt thou not trust me? By the facred throne, That *Phebus* in the mid day fits vpon, I will not kepe them past a day or twaine, But Ile returne them fafely home againe,

These lockes (quoth he) that curled I do weare, Within their folding billowes they do beare,

16

The deere remembrance twixt my loue and mee, Therefore I cannot lend them vnto thee, These eies delight, those eies did them mainetaine, And therefore can not lend them foorth againe, These handes gaue faith of my true faithfulnesse, And therefore will not lend them; pardons vs. "All sad, and in her widdow-hood of sorrow,

- "Like to the Pilgrim longing for the morrow,
- "Tires on the tedious day, and tels his case
- "Vnto the ruthelesse Eccho what he was.

So doth Aurora rioteously complaine
Of loue, that hath her hart vniustly slaine,
And suriously she throwes her armes about him,
As who would say, she could not be without him;
Fast to his girted side she neately clinges,
Her haire let loose about his shoulders slinges:
Nay twere immodest to tell the affection
That she did show him, least it draw to action.

- "Faire Cytherea, mistris of delight,
- "Heere was accompanied with foule despight,
- "The boy woxt proude to fee the morning pale,
- "And hence it was *Ioue* plucked of his vale,
- "That he might pittie her, and note his wrath,
- "But fcornefully he fmiles, and helpeth nothe:
- "Whereat reuengefully to loue he gaue,
- "Perpetuall blindnes in his choice to haue,
- "And too too true we finde it euery day;
- "That loue fince then hath bene a blinded boy,
- "And knowes not where (unhappy wegg) to dart,
- "But desperately, vncounceld slayes the hart. By this deepe chat on either part was one, And *Cephalus* would now perforce be gone.

17

"What

What can a woman more then to entreate? Is it for men to practife on deceite? Like to the toiling Sifiphus in vaine, She roules the stone, that tumbleth backe againe, And striue she ne're so much to conquer him, It will not be for he hates such, so sinne: Againe she pleades his constancie to misse, Requitall in the lowest degree by Procris; Inferring more to proue her argument, That woemen cannot be with one content.

Cephalus as now vnto her speech gaue heede, Againe (quoth she) attir'd in marchants weede, Home to thy faire spouse, moue her vnto ruth, Pleade tediously on loue, boast of thy youth, And if not youth, nor loue, can her obtaine, Promise rewardes for some consent for gaine: I say no more, but if I were a man, These cheekes for loue should neuer look so wan.

Drown'd in a fea of ouerfwelling hate,
As one that lies before his enimie proftrate,
Willing to liue, yet fcorning to beg life,
So feares he now (as twere) with his falfe wife;
Sometimes he cals her faire, chaft, wife, and graue,
Anon with too too wrathfull tauntes he raues,
(Quoth he) fhall I, where erft I might commaunde,
Goe and intreate with knee, and cap in hand,
Or fhall I die, tormented thus in minde,
Iuft Radamanth, what torture canft thou finde,
For woemen that difloyall, counterfeite,
Loue to their peeres, and yet would flay their hartes?
Haft thou no more tubs bottomeleffe to fill?
Haft thou no more ftones to rowle vp the hill?

Haft

Hast thou no more wheeles to teare of their flesh, That fo difloyally in loue transgresse? Hast thou no torment, neuer yet inflicted On woemens flesh, and all this while neglected? If fo I pray thee graunt this boone to mee, That *Procris* therewith may tormented be, Oh! he is deafe, and damned let him liue, He will not heare, his kingdome too well thriues. Proserpina, great goddesse of the Lake, Some pittie sweete on the distressed take: And when the *Chaos* of this worldes disdaine, Hath fent this bodie to th' Elizium plaine, And left this Center barren of repast, Ile honor thee eternall with my ghoft, Which faid, "as one that banisht doth remaine, "Would rather die then longing be detained, Desperate he goes vnto his innocent wife, What's she would wed t' abide so bad a life? And now the tombe that closeth rotten bones, (Deceitfull man) difguifed is come home, He asketh for himselfe, himselfe being there, Would it not make a thousand woemen feare? He tels her of his long indur'd laments, By fea and land, that he for her hath spent, And would have faid more, but she straight was gone, Is not the fault especiall in the man? Then after makes he by her flender vale, He holdes her fast, and tels her meny a tale, He threw her downe vpon the yeelding bed, And fwore he there would loofe his maiden-head, She (as some fay, all woemen stricktly do,) Faintly deni'd what she was willing too:

But

But when he saw her won to his defire, (Discourteous man) did heape flax on the fire, What there did want in wordes most subtilly, By liberall giftes he did the fame supply, Hauing purfued fo egerly his drift, Procris vnarm'd suspecting not his shifte; What for defire of stealth in loue commended, Or gold s' aboundant dealt, she him befrended, At least gaue notice of her willing minde, (Æ/opian fnakes will alwaies proue vnkind,) At first content to parley hand in hand, After steale kisses, talke of Cupids band, And by degrees applied the tex fo well, As (cunning counter-feite) he did excell, And what but now gently he might obtaine, O what but now, fhe wisht cald backe againe, "The duskie vapours of the middle earth, "Drawne from contagious dewes, & noisome breathes, "Choakt the cleere day; and now from Acheron, "Blacke difmall night was come the world vppon, "Fitting true louers, and their fweete repast, "Cinthia arose from Neptunes couch at last. Oh! then this scape of Cephalus was spide, Treason may shadowed be but neuer hid; Vnhappy woman, she the dull night spent In fad complaintes, and giddie merrymentes, Sometimes intending to excuse her crime, By vowes protefting, and an other time, (Remotiue woman) would have done worfe harme, Hymen therewith fent forth a fresh alarme, But *Chauntecleere* that did the morne bewray, With his cleere noates gaue notice of the day,

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Whereat

Whereat she starts, and in a desperate moode,
Skipt from the bed, all wrathfull where she stoode,
Vow'd to herselfe perpetuall banishment,
Mournefull complaintes, out-cries, and languishment;
Then to the craggie vaulted caues, whose sound
Small mourning doth a treble griefe resound,
Amid the thickest of the desertes, she
Distressed woman, forlorne, sollitarie,
With many a direfull song, fits the thicke groue,
And heere and there in vncouth pathes doth roue.

Cephalus we leave vnto his fecrete muse,

Lamie by chaunce fome facred herbe to vse, On deere compassion of some louers plaintes, Among the woods and moorie fennes she hauntes, Such euill pleafing humours, fairie elues, Observe and keepe autenticke mong'ft themselves; And now was she of purpose trauailing, Intending quietly to be a gathering Some vnprophane, or holy thing, or other: Good Faierie Lady, hadst thou bene loues mother, Not halfe so meny gallants had bene slaine, As now in common are with endlesse paine, This Lady compassing her secret fauour; Procris espi'd wondring at her behauiour, Amaz'd fhe stoode at such a heauenly fight, To fee so debonary a faint at such a hight, Her haire downe trailing, and her robes loose worne, Rushing through thickets, and yet neuer torne, Her brest so white as euer womans was, And yet made subject to the Sunnes large compasse: Each fo officious, and became her fo, As Thames doth Swannes, or Swans did euer Po,

Procris

*Procris* in fteede of tearmes her to falute, With teares and fighes, (shewing her toung was mute) She humbly downe vnto her louely feete, Bow'd her straight bodie Lamie to greete: Therewith the Lady of those pretie ones, That in the twylight mocke the frozen zone, And hand in hand daunce by fome filuer brooke, One at an other pointing, and vp looke, (Like rurall Faunes) vpon the full fa'st Moone, Intreating *Venus* fome heroicke boone, Gently gan ftoupe, and with her facred haire, Her louely eies, and face so ouer faire, She neatly couers, and her vngirt gowne, Deafely commits vnto the lowly growne, She dandleth *Procris* thereon prettily, And chaunteth foueraigne fongs full merrily, And gins to prancke her vp with many a flower, And vow'd she should be Oboron's parramore. "Euen like to one thats troubled in his fleepe, " Amazed startes of nothe scarce taking keepe, "But in a furie tels what he hath done, So she of Cephalus a tale begun, Whereby the Lady quickely vnderstood, The cause she was so grieued and so wood, Aie me, who can (quoth Lamie) be fo cruell, As to conuert the building Oake to fuell? Or rob the Ceder from his royall armes, That spread so faire, or do a woman harme? Wast not inough for Læda's Swanly scape, That *Iupiter* was author of the rape? What can be more for Cephalus then this, That Cephalus was author of thy misse?

The

The fault ydone must be to him alluded, That in the complot hath thee fo abused, I pray thee tell me, who would not confent, Amorously boorded, and in merriment? Say that thou hadft not yeelded therevnto, As one vnknowne, vnmaskt thou would'ft it do, Methinkes the pastime had bene ouer pleasing, So fweetely ftolne, and won by fuch false leafing, A wonder fure that *Cephalus* a man, Giuen to hunting, with the game not ran; But thou wilt fay, he gaue thee too much law, Whereby to course, his dogs the game not saw, Tut twas in thee to bring the sport to passe, Knowing his dogs, and where the huntsman was, In foothe, if he had hunted cunningly, He should have prickt out where the game did lie, But peraduenture I will not fay fo, His dogs were tir'd: and if new fport not kno, For fome a moneth, and meny men a weeke, Cherrish their curs before for game they seeke, And then no maruaile though they backe did beate, When they were strengthlesse, and orecome with heate, If it be royall too, I heard fome fay, Till warrant had, ther's none must coorse or play, But it is wonder, he on his owne land, Would not strik't dead, having't so faire at stand, A was not halfe couragious on the fport, For who would yeeld when he hath won the fort? An other time he vowes (perhaps) to kill, But in meane while poore *Procris* wants her will, It is but game (quoth she) doth stand betweene you, And what but sporting doth he disallow?

To

To end which controuersie (quoth she) againe,
Shew him an other course vpon the plaine,
And if he then beate backe, or sleeping follow,
Once more giue notice by a siluer hollow,
It may be he will haue some deep surmize,
That ther's new footing, note his greedie eies,
For thei' le be pliant, sheuering in his head,
Like to a greedie *Priapus* in bed,
For pittie, ruthe, compassion, loue, or lust,
He can not choose but yeeld perforce he must,
Perswade thy selfe, a womans wordes can wound,
Her teares oh they are able to consound:
Then *Procris* cease, and prey thee mourne no more,
There be that haue done ten times worse before.

Carelesse of what the eluish wanton spake, *Procris* begins a fresh her plaintes to make, She kneeleth downe close by the rivers side, And with her teares did make a second tide, She vp to heaven heaves her immortall eies, Casting them downe againe she seem'd to die, No shew of pleasance from her face did come, Except the teares ioyd on her cheekes to runne, Her handes full often would have helpt each other, But were so weake they could not meete together: Some orizons I gesse she would have done, But they alack were finisht ere begun.

Thus for a feafon liuelesse she doth liue,
And prayes to death, but deafe he nothing giues;
Continuing for a space thus desolate,
The new sprung slowers her sences animate,
Her head and eies then she ginnes to mainetaine,
As one halfe sorrowing that she liu'd againe,

Their

Their former strength her handes possesse at last, Which serve to drie the teares that she doth wast.

Thus in distressefull wise, as though she had Bene rauisht, wounded, or at least halfe mad, Like a Thessalian Metra, of our storie

To have no part, nor rob vs of our glory, She siercely raves, and teares in carelesse sorte, The lovely flowers (God wot) that hurteth not. At length the silent Morpheus with his lute, About her tyring braine gan to salute Her vnto rest, the Driades consent, With downe of thissels they made her a tent, Where softly slumbering shadowed from the Sunne, To rest herselse devoutly she begun.

But note the fequel, an vnciuill Swaine,
That had bene wandring from the scorched plaines,
Espi'd this Amoretta where she lay,
Conceited deedes base Clownes do oft bewray,
Rude as he was in action, roughe, and harsh,
Dull, sluggish, heavie, willfull, more then rash,
He paces long'st, and round about her tent,
And which way he had gone againe he went;
His rude borne basenesse holdes him thus excus'd,
In age we do the like in youth we vs'd,
Nor stood he long on tearmes, but rusheth in,
And boldly thus to boord her doth begin.

O gentle Goddesse loues owne louely mother! (For fairer then thy selfe, I know no other,) What sacrilegious obsequies vndone, Art thou perfourming to thy winged Sonne? Or are these cloistred willow walles the show, Of thy fell hate to him that thou does owe,

Tis

Tis mercenary toyling thus alone, Tell me (I pray thee) wherefore doest thou moane? Amid extreames who would not show his griefe? The river pent feldome yeeldes reliefe: But being deuided flowes and nurfeth many, Sorrow (I gesse) did neuer good to any, Thou art too peeuish, faith, be rul'd by me; Who liues content, hath not fecuritie, And fooner fades the flower then the weede, Woemen are onely made on for their deedes, Few reape the stubble, when the corne is gon, A Hermitage compared to a region, Hath no exceede, but takes difgrace therein: So woemen liuing follitarie, fin, More by the wrong they do commit thereby, Then mong'st many acting the contrary: This faid, he bow'd his body to embrace her, Thinking thereby, that he should greatly grace her, And would have told her fomething in her eare, But she orecome with melancholy feare, Diu'd downe amid the greene and rofey briers, Thinking belike with teares to quench defire, Aie me (I wot) who euer the like tried, Knowes tis a hell to loue, and be denied. And who so is most politicke, true loue Will fend his wits, or headlong, or to *Ioue*. The dowdy yongster had by this so well Perswaded *Procris* from her folemne Cell, That now as heeretofore through thicke and thin, Like fome pernitious hegg furpriz'd with fin, Cutting the aire with braine-fick shreekes and cries, Like a fwift arrow with the winde she highes,

For

For that same Swaine yspoken of, did tell her,
Where and with what Nimphe Cephalus did err,
Still doth the morning add vnto our muse,
And of Auroraes sweete some sweete to vse,
Lets mount couragiously, ha done with hate,
Tis seruile still on sorrow to dilate.

- "The staring massacres, blood-dronken plots,
- "Hot riotous hell-quickeners, Italian-nots:
- "That tup their wits with finaky Nemesis,
- "Teate-fucking on the poyfon of her mis,
- "With ougly fiendes ytasked let them bee,
- "A milder fury to enrich seeke wee,
- "If Homer did fo well the feates ypaint
- " Of an Vlysses, then how much more quaint,
- " Might his fweete verse th' immortall Hector graced,
- "And praise deserving all, all have imbraced?
- "But what is more in vre, or getteth praise,
- "Then fweete Affection tun'd in homely layes?
- "Gladly would our Cephalian muse have sung
- "All of white loue, enamored with a tounge,
- "That still Styll musicke sighing teares together,
- "Could one conceite haue made beget an other,
- "And so have ranfackt this rich age of that,
- "The muses wanton fauourites have got
- "Heauens-gloryfier, with thy holy fire,
- "O thrife immortall quickener of defire,
- "That fcorn'ft this\* vast and base prodigious clime,
- "Smyling at fuch as beg in ragged rime,
- "Powre from aboue, or fauour of the prince,
- "Diftilling wordes to hight the quintessence
- "Of fame and honor: fuch I say doest fcorne,
- "Because thy stately verse was Lordly borne,

" Through

D

"But what is
"Then fweete
"Gladly would
"All of white

27

D 2

Lance Control of the Control

He mindes in respect of Poets and their fauourites.

- "Through all Arcadia, and the Fayerie land,
- " And having fmale true grace in Albion,
- "Thy natiue foyle, as thou of right deserued ft,
- "Rightly adornes one now, that's richly ferued:
- "O to that quick sprite of thy smooth-cut quill,
- "Without furmife of thinking any ill.
- "\*I offer vp in duetie and in zeale,
- "This dull conceite of mine, and do appeale,
- " With reuerence to thy
- "On will I put that brefte-plate and there on,
- "Riuet the standard boare in spite of such:
- " As thy bright name condigne or would but touch,
- " Affection is the whole Parenthesis,
- "That here I streake, which from our taske doth misse.

And now conclude we in a word or twaine, Viragon-like, Procris the woods containe; Where by direction from the Swaine she lay, Shrowded with smale bowes from the scorching day, Close by th' accustom'd harbour of her loue, Where he to follace did him felfe approue, It was his guize through melancholy anger, Heere to oppose his body, as no straunger, But well affected, and acquainted too, With strange perfourmances, that oft did doo Him honor, feruice, in respect of her, That in the skie fits honoured as a Starre, Soft stealing bare-foote Faieries now and then, (That counted are as Iewels worne of men,) Together with the fcornefull mocking *Eccho*, Nymphes, Driades, and Satyres many mo Then I can tell you, would full oft most trim, Like gliding ghoaftes about his cabine fwim,

He thinkes it the duetie of euery one that failes, to strike maine-top, before that great & mighty Poet COLLYN.

As

28

As what might feeme to imitate delight, Sweete thoughts by day, and musicke in the night, Causing the one so to confirme the other, As Reuels, Maskes, and all that Cupids mother, Could fummon to the earth, heere was it done, A fecond heaven, (aie me) there was begunne. She waves herselfe, supposing that thereby, Aurora to embrace he would come nie: But he mistrusting some devouring beast, Till he could finde fome pray, himselfe did rest, Vnder that thicket, eft-soone with the dart, He of Aurora had acted a part, Fitter for some rude martialist then one. That should have bene the accent of her moane. Now in her bowels bathes the dart a good, The liuely, fresh, and rosey couloured blood Then did rebate, in steade whereof pale death, Lay with his furquedie to draw her breath, Her speach past sence, her sences past all speaking, Thus for prolonged life he fals entreating. Thou faffron God (quoth he) that knits the knot Of marriage, do'ft, heaues know, thou knowest not what, How art thou wrath, that mak'st me of this wrong Author and Actor, and in tragicke fong, Doest binde my temples, eke in fable cloudes, Encampes the honor thereto is allowde, O Hymen hast thou no remorfe in loue? Then Hyems hencefoorth be till I approoue Againe the fruites, and comfort issuelesse, Of Iealousie in marriage had a mis.

Heere was no want of hate, foule Achoron, Styx, and Cocytus, duskie Phlegyton,

Eumenydes,

Eumenydes, and all the hell houndes then,
Spued foorth difgrace, oh what hath Cupid done!
Pherecydes, Puppius, and Philocles mourne,
Mourne with Cephalus, and your Hymni turne
To difmall nightes darke ougly stratagems,
To tragicke out-cries, wonderment of men,
And those that take delight in amorous loue,
Be their Heraclian wits subject to moue
An other Sunne to grace our Theater,
That sadly mournes in blacke, with heavy cheere,
Duld with a still continuing heavinesse;
O! in extreames who comes to visite vs?

FINIS.





Etwixt extreames

Are ready pathes and faire,
On straight and narrow went

Leades passengers in dreames,

And euer as the aire,

Doth buzze them with content,

A cruelle ougly fenne;

Hated of Gods and men,

Cals out amaine,
O whether but this way:
Or now, or neuer bend,
Your steps this goale to gaine,
The tother tels you stray,
And neuer will finde ende,
Thus hath the Gods decreed,
To paine soules for their deedes.

Thefe

These monsters tway,
Ycleeped are of all,
Dispaire and eke debate,
Which are (as Poets say)
Of Enuies whelpes the fall,
And neuer come too late:
By Procris it appeares,
Whose proofe is bought so deere.

Debate a foote,
And Iealousie abroade,
For remedie dispaire,
Comes in a yellow coate,
And actes where wysardes troade,
To shew the gazers faire,
How subtilly he can cloake,
The tale an other spoake.

O time of times,
When monster-mongers shew,
As men in painted cloathes,
For foode euen like to pine,
And are in weale Gods know,
Vpheld with spiced broathes,
So as the weakest seeme,
What often we not deeme.

Abandon it,
That breedes fuch discontent,
Foule Iealousie the fore,
That vile despight would hit,
Debate his *Chorus* spent,
Comes in a tragicke more,

Then

Then Actors on this Stage, Can plaufiuely engage.

Oh Cephalus,
That nothe could pittie moue,
To tend Auroraes plaintes,
Now sham'd to tell vnto vs,
How thou would'st gladly loue,
So Procris might not faint,
Full oft the like doth hap,
To them that thinke to scape.

But aie me shee,
Vnmercifully glad,
To spie her wedded mate,
Rest from all woemen free,
Yet amorously clad,
Thought on her bended knee,
Of him to be receau'd
But aie me was deceiu'd.

Oft hits the fame,

For who the innocent,

To catch in fecret fnares,

(And laughes at their false shame,)

Doth couertly inuent,

Themselues not throughly ware,

Are oft beguil'd thereby,

Woemen especially.

Faire *Procris* fall,

The merriment of moe,

That tread in vncouth wents,

Remaine for fample shall,

And

And learne them where to goe,
Their eares not fo attent,
To vile difloyaltie,
Nurse vnto Iealousie.

Aurora shee,
Too amorous and coye,

Toyde with the hunters game,

Till louing not to fee, Spide loue cloth'd like a boy;

Whereat as one asham'd,

She starts, and downe-ward creepes, Supposing all a sleepe.

" The feruitor,

" That earst did brauely skoure,

" Against the frontier heate,

"For fame and endlesse honor,

"Retir'd for want of power,

"Secure himfelfe would feate, So she but all too soone, Her honor ere begun,

Did famish cleane:

For where she fought to gaine,

The type of her content,

By fatall powers divine,

Was suddainely fo ftain'd,

As made them both repent,

And thus enamoured,

The morning fince look't red.

As blushing thro,

Some tinsfell weau'd of lawne,

Like one whose tale halfe spent,

His coulour comes and goes,

Desirous to be gone,

In briefe shewes his intent,

Not halfe fo ftately done, As what he erft begun,

Euen fo, and fo,

Aurora pittiously,

For griefe and bitter shame,

Cries out, oh let me goe,

(For who but sluggards eie,

The morning seekes to blame?)

Let schollers only mourne,

For this same wretched tourne.

A iuft reward
To fuch as feeke the fpoyle,
Of any wedded ftate,
But what do we regard?
So liue by others toyle,
And reape what they haue got,
No other reckoning wee,
Suppose but all of glee.

Aie me the Sonne,
Ere halfe our tale is quit,
His ftrength rebates amaine,
A clymate cold and wan,
That cannot ftrength a wit,
By Arte to tell the fame,
Faire Cynthia shine thou bright,
Hencefoorth Ile serue the night.

FINIS.

# NARCISSVS

Aurora musa amica.



LONDON
Imprinted by Iohn Wolfe.

I 5 9 5



You that are faire, and scorne th' effectes of loue, You that are chaste, and stand on nice conceites, You Delians that the Muses artes can moue, You that for one poore thing make thousands treate, You that on beauties honor do curuate;

Come sing with me, and if these noates be lowe, You shall have some prickt higher ere ye goe.

I tune no discord, neither on reproache,
With hideous tearmes in thwarting any dame,
But even in plaine-song, plodding soorth of each,
That Cynicke beauties visor on doth frame,
Sing I, and so sing all that beautie name:
If there be any that account it harsh,
Why let them know, it is Narcissus verse.

Now geue me leaue, for now I minde to trie you, Sweete M. for but to harl our mong'st so many, On rich Parnassus mount, if not so nie you, O yet in some low bottow Cone with any, That the state of Patry do carry:

Conyone some line a while, though die disgraist.

37 E. 3

Fuen

Minde Late Late Cost V

Three Calls of Inguitance by Microsoft 9

Fluen word for word, sence, sentence, and conceite I will vnfold, if you will give me leave, Even as Narcissus playning did entreate. Mee to sit downe, nor will I you deceive, Of any glory that you can receive,

By this sad tale, and if it do you pleasure,

No doubt there will be better done at leisure.

With fixed eies, handes iountly vpwardes reard, His bodie all to mournefull forrow bent, Imbracing clowdie fighes, as one prepard, To tell fome leaden-tale, not merryment, With melancholy action onwardes went:

And thus he spake, and smiling too, begun, And thus he wept, and ended to his song.

Whilest I was young nurst in the blessed heaven,
Of those sweete Ioyes, which men allude to loue,
Euen in the hight thereof was I bereauen,
Of those sweete pleasures, ere I could approue,
The essence of that organing from Ioue:
For looke how Gnats soft singing swarme together,
So did faire Ladies round about me houer.

Ale me, I not respected dalliance then,
Though many did incyte me to disport,
I know not I what loyes they game to men,
But as the banquet past, they as the shot,
Pleasing eails acting or acting not,

(a.d. know I know not, cor accounted ever
if terest wo men! towlest weather.

I thought

I thought no good compar'd vnto deceite,
Fancie was alwaies dull, and knew not mee,
When Ladies did with kiffes me entreate,
As in a traunce I lay, and would not fee,
Of dalliance fo farre I stole in degree,
What good did Nature giuing me such beautie,
And would not shew me there to all the duetie?

I not regarded plaintes, or nice smiles speaking,
Eies modest wandering, toung alluring objectes,
Sighes raysing teares sharewith the white costs of all income You Delians that the Muses artes can moue,
You that for one poore thing make thousands treate,
You that on beauties honor do curuate;
Come sing with me, and if these noates be lowe,
You shall have some prickt higher ere ye goe.

I tune no discord, neither on reproache,
With hideous tearmes in thwarting any dame,
But euen in plaine-song, plodding foorth of each,
That Cynicke beauties visor on doth frame,
Sing I, and so sing all that beautie name:
If there be any that account it harsh,
Why let them know, it is Narcissus verse.

Now geue me leaue, for now I minde to trie you, Sweete Muses but to harbour mong'st so many, On rich *Parnassus* mount, if not so nie you, O yet in some low hollow Caue with any, That but the name of *Poetry* do carry:

Corycyus some haue told you let lie vast,
There let me liue a while, though die disgra'st.

E = 3

Euen

Euen word for word, sence, sentence, and conceite
I will vnfold, if you will giue me leaue,
Euen as Narcissus playning did entreate
Mee to sit downe, nor will I you deceive,
Of any glory that you can receive,
To tell some leaden-tale, not merryment,
With melancholy action onwardes went:
And thus he spake, and smiling too, begun,
And thus he wept, and ended to his song.

Whileft I was young nurft in the bleffed heauen,
Of those sweete Ioyes, which men allude to loue,
Euen in the hight thereof was I bereauen,
Of those sweete pleasures, ere I could approue,
The essence of that organing from *Ioue*:
For looke how Gnats soft singing swarme together,
So did faire Ladies round about me houer.

Aie me, I not respected dalliance then,
Though many did incyte me to disport,
I knew not I what ioyes they gaue to men,
But as the banquet past, they as the shot,
Pleasing euils acting or acting not,
Gods know I knew not, nor accounted euer
Of fairest woemen but as fowlest weather.

I thought

I thought no good compar'd vnto deceite,
Fancie was alwaies dull, and knew not mee,
When Ladies did with kiffes me entreate,
As in a traunce I lay, and would not fee,
Of dalliance fo farre I stole in degree,
What good did Nature giuing me such beautie,
And would not shew me there to all the duetie?

I not regarded plaintes, or nice smiles speaking, Eies modest wandering, toung alluring objectes, Sighes raysing teares, shame with the white rose streking, But counted her, and her as natures abjectes,

- He that nere paine did feele, all doubtes doth neglect;
- So carelesse were my thoughtes and all my actions,
- As I accounted nere to feele fubiection.

I stood as nice as any she aliue,
On this curl'd locke the other wreathed haire,
And told how some had power to make men wiue,
And some againe to bring them to dispaire,
Had I but told them they could charme the aire;
Such was beliefe, and such is still in louers,
That one may cause them thinke, or ought discouer.

O had I bene lesse faire, or they more wittie,

Then had I not thus playn'd in tragicke song,

Then had I not bene pointed at by pittie,

Nor throwne my selfe Care-swallowing grieses among,

Nor these teares thus vnto the world haue throng'd:

But what auailes, sigh, weepe, mourne, houle, lament?

In vaine wordes, action, teares, and all are spent.

Would

Would some good man had massacred my face,
Blinde stroke my eies, as was my hart thereto,
Dasht in my throate, my teeth, done some disgrace,
For with my tounge some say they were vndoe,
Or me foredone to shame, ere they did woe.
I am perswaded then, I had not beene,
What now I am, nor halfe these grieses had seene.

- "Looke how at fuddaine thunder in the aire,
- "Th' amazed starts, looking from whence it comes,
- "So on report of any passing faire,
- "The greedie people in the streetes do runne,
- "Where first the Wonder-breeder it begunne: It was enough to say *Narcissus* came, The crie thereof gaue grace vnto my name.

How many times haue I been luld a fleepe,
In Ladies bowers, and carried to and fro,
Whilest but a stripling, Lord, how would they peepe
On this, and that, not knowing what to do?
Nature they blam'd, and yet they prais'd it to:
Had Priapus Narcissus place enioy'd,
He would a little more haue done then toy'd.

Some with *Still* muficke, fome with pleafing fonges,
Some with coy fmiles, mixt now and then with frownes,
Some with rich giftes, all with alluring tounges,
And many with their eies to th' earth cast downe,
Sighing foorth forrow that did so aboune,
Sufficient to approue on thrice more coye,
And yet (poore wenches) could not get a boy.

Anone the fayrest gins thus to salute,

Narcissus, oh Narcissus looke vpon mee,

There are (quoth she) ten thousand that would greet
Her, who thou maist command, yet scornst I see.

Reak'st thou no more of loue, of life, of beautie?

Ioues Iô was transform'd vnto a cow,

So would I low, might I be lou'de of yow.

Another queintly thus disputes with me,
As now and then amongst my fellow peeres,
I wont to sport awaie the time, quoth she,
Well now (Narcissus) I perceiue a cheere,
You pricke a cast to touch the mistres neere.
Ah short in faith, I wish you no more harme,
Than that you had some Marie in your armes.

The cast is mine (quoth I) she it denide,
I wrangl'de, striu'de, and would not yeeld the thro,
Vnto a standing measure Ile be tride,
Whether (quoth she) that I have won't or no,
Striue, wrangle, measure, doo what I could do:
Somewhat she aild, and this I found at last,
For want of rubs I overthrew the cast.

Then came the neatest one of all my louers,
The onely patterne of simplicitie,
Her sister-hood would not a thought discouer,
That should foretell whereon she did relie,
Not for a world, her loue was bent so holly,
When she did sweare, her oath was by this booke,
And then would kisse, and round about her looke.

I haue not tolde you in what neat attire,
She came to vifit me her onely brother,
Nor how fhe cloakt her fpirituall defire.
That was fo feruent towards me boue others,
Her chaft not-foes, and toying lyke a mother:
Nor will I tell you, leaft fome olde wife faie,
Narcissus was a cruell wanton boie.

- " Oh what is beautie more than to the ficke
- "A potion adding spirit to the patient,
- "Which for a time hath operation quicke,
- "But when that nature workes her due euent,
- " Is ruinous and quite without content:
  - "Then youth and beautie hold not hands together,
  - "For youth is best, where beautie hath another.

Yet youth and beautie hold you hands together,
For you are feemely ornaments of nature,
And will delight the fonne of fuch a mother,
And glad the Sire that put fuch proofe in vre,
Beautie and youth are baites without a lure:
That fcorning pride, fo farre exceed compare,
As makes you feeme what yet you neuer were.

Faire Adonis in pride that shewes so hot,
Clad in rich purple haire, with amorous hew,
Causing to leave her Doue-drawne chariot,
Loue sole commander, and to follow yow,
Not for the palme of glorie but for yew:
Come tune with me true desolations noate,
For none but we can beauties blindnes coate.

For

For none but we, we, but none for vs mourne; Thrice faire Adonis by this cooling water, Come feate thy louely branches, and Ile turne These plains to meades, these meades to plaine teares after, When with recording noates of their first author; We'le take more joy in counting ouer forrowes, Than Venus gazing on her ingling sparrowes.

Come, come *Adonis*, let vs meete each other, Imbrace thou fighs, with teares I'le fil the aire, And though we both were haplesse boies together, Yet let vs now contend against the faire, Beautie like winter bringeth on despaire: Fruit ouer-ripe, Iems valued past their worth, Redoune small honor to their bringer forth.

Nay if thou wilt not, choose, feest who comes here? Tis one that hath the map of forrow drawen, Welcome Leander, welcome, stand thou neere, Alacke poore youth, what hast thou for a pawne, What, not a rag, where's Heroes vale of lawne? Her buskins all of shels ysiluered ore, What hast thou noth? then pack yonder's the doore.

Yet staie a while, for thou shalt mourne with me, Yet get thee gone, for I will mourne alone; Yet staie awhile, extreames are bad we see, And yet it skils not, for thou canst not mone, Thou wilt not moane, thy teares were long fince done: And were thy griefes againe for to lament, Thou couldst not shed such teares as I have spent. F

No,

No, no Leander, thou lasciuiously
Didst plaie with loue, and with thy loue hadst sport,
Nere didst thou mourne, but as thou liuedst didst dy,
Telling Museus, he the world of what
Thy dandling tresses of faire Hero got:

I tearme her faire, for thou didst make her faire,
For without men alacke they nothing are.

But tell me, tell me, whether art thou bent,
Hath Tempe now difgorg'd her loue-mates hether,
Or haue you license for some merriment,
To visit faire Elizium, tell me whether,
What melancholy man, answerest to neither?
It skils not much, for thought you will not saie,
Abydos can your wantonnes display.

Oh cease Narcissus, be not so mis-lead,
Thou art in surie and deceived quite,
Looke round about thee where are anie dead,
Or ghosts as a frighting come to dim thy sight?
Thou doest mistake, and dreamst to serve the night:
Night onely cheese companion for thy care,
Yet when he comes, canst not of him beware.

Thou fable winged messenger of *Ioue*,

True honor of content and fad complaints,

Comfort to them that liuing die in loue,

Hate to the scornfull and nice dames so quaint,

Deepe searcher of our secret teares and plaints:

Wide ope thy wings, I'le houer twixt thy armes,

And like the cock when morne comes sound alarme.

44 Was

Was ever boy afflicted thus before?
Was ever man halfe partner of my griefe?
Was ever Nymph or Goddesse knowne of yore,
To languish thus and never have reliefe?
Was ever goddesse, man, or boy the chiefe?
The onely subject for a wrathfull pen,
Heavens judge, earth deem, ges you the soules of men.

Is this the happie bliffeful ioy of beautie?
Is this the fummer fporting with delight?
Then cage vp me for winter's best, saie I,
And sing who list in such sunne-shining light,
Obscuritie and sweet thought wandering night
Are sit companions for my troubled ghoast,
Farewell, the Sunne's too hot to be my hoast.

I, I, Narcissus, in some pitchie caue,
Or vgly dungeon where the serpents lie,
There rest thy selfe, and when thou ginst to raue,
Their musicke shall confort melodiouslie,
Vnto thy sighs and deepe lamenting cries:
For since the earth hath none that pittie moues,
To tell thy tale, tell thou scornst such as loue.

I there's the fore, tell how thou fcornst to loue,
Tell to thy shame, tell to thy ouerthrow,
Tell them beneath, or tell to them aboue,
Tell who thou wilt, long since ther's none but know,
And know Narcissus, more than thou canst show:
For he that forrow hath possess, at last
In telling of his tale is quite disgra'st.

What

What shall I then but languish in complaining,
Since deepest teares have smallest comfort shewen;
And if I had the richest wordes remaining,
That ever tragicke massacre made knowen,
Or poets imping them now perfect growen:
Yet these and all, could not my thoughts discover,
And this I got scorning to be a lover.

Now comes the fwelling foules shame to be told,

Now presseth on my long neglected care,

How shall I tell my griese, or how vnfolde

The coie disdaines I vsde, and what they were,

Or how with anie comfort shall appeare?

The one halfe to the world of my distresse,

You that did vrge this fore make it seeme lesse.

Now make it feeme leffe, now or neuer do it,
You faire alluring Nymphs, you pretie ones,
Take from this broken fong, or adde you to it,
Defcant on which part beft shall please, for none
Shall be accounted sweet that sing alone:
Then faire dames sing a treble to my base,

With teares be yours, with fighs Ile shew my case.

And if the world esteeme of bare good will,

Then I am he, the onely subject yet,

That ere inserted to inrich a quill,

Or could command the sternest muse to write,

I craue not then for anie to indite,

But to the world and ages yet to cum,

Narcissus poet shall not be found dum.

This

This faid, a million of deepe-fearching fighes, (The messengers to tragike thoughts and cries) Hee doth prepare as actors in his night, And then addrest to speake he onward highes, And thus gainst loue begins to tyrannize:

- "If beautie bring vs fo to be mif-led,
- " Of fuch a relique who's inamoured?

So witlesse, fond, saue thou was neuer anie,
Forlorne Narcissus to thy selfe complaining,
Oh cruell Loue that hath vndone so many,
Hast thou yet power or anie hope remaining,
To chase from these faire springs hatefull disdayning?
Oh no, loues darts haue all but one euent,
Once shooting, vertue of the rest are spent.

See foulings Queene, fee how thou trainft me forth,
Thou gauest me beautie, which the world admir'd,
But when I came to talent out the worth,
What iffue ioy'd it that my youth requir'd,
A brain-sick hot conceit by loue inspir'd,
A flaming blast, no sooner seene than gon,
A sinke to swallow up the looker on.

- "For as amid the troupe of warlike men,
- "Their generall for fafetie flies amaine,
- "Who fatall death by fortunes aide doth ken,
- "Sad messenger his hoped wish detaines,
- "So was Narcissus to his treble paine:
  - "Loues generall, and mongst his faire ones flew,
  - " Whilest in the troup was flaine ere ioyes he knew.

And

47

And which I mourne for most, disastrous chance, I tooke the Iewels which faire Ladies sent me, And manie pretie toies, which to advance My future bane, vnwillingly they meant me, Their whole attire and choice suites not content me; But like a louer glad of each new toy, So I a woman turned from a boy.

Which once perform'd, how farre did I exceed
Those stately dames, in gesture, modest action,
Coy lookes, deep smiles, faining heroique deeds,
To bring them all vnder my owne subjection,
For as a woman tired in affection,
Some new disport neare thought on is requir'd,
So now I long'd to walke to be admir'd.

The life obtaining fields, we lively trace,
And like yong fawnes delight to fport each other,
Some framing odes, and others in their grace,
Chaunt foueraigne fweet Sonetto's to loves mother,
Thus everie Nymph would gladly be a lover;
And love himselfe might have enamoured beene,
If he had eies, and these choice dames had seene.

Yet I was carelesse, for selfe-loue orethrew me,
I scornd to heare how he could slaie or wound,
And yet full oft, so many nymphs as knew me,
Would saie that once blind loue would cast me downe,
Foule fall that poare blind boy whose power abownes;
Well, well, I see tis shame to threat the Gods,
Whose deepe authoritie gaines treble ods.

As

As thus we like to wanton wenches were,
In feuerall sports best pleasing and delightfull,
Seuered at last I to a fount drew neere,
Oh that alone a boy should be so wilfull!
As children vse gainst pretie toies be spightfull:
In playing till they spoiled be or harm'd,
So playd I with this coole-spring till it warm'd.

For as I gaz'd into this shallow spring,
I rear'd my voice, mistrusting that nor this,
Oh what divine Saint is it that doth sing!
Let me intreate to have of thee a kisse,
See who Narcissus lou'd, see where's his misse:
His owne conceit with that of his did sire him,
When others actual colde it did desire him.

Lead by my attractive Syren-singing selfe,
Vnto this Sun-shine-shadow for the substance,
Hard at the brinke, prying from forth the shelfe,
That grounded hath my ioyes and pleasing essence,
I claim'd th' authoritie of them were absence:

/ And made this well my ill, this bowre my bane,
This daily good become my hourly wane.

Yet dreading of no ill, close downe I lay,
By this same goodly fountaine deere and precious,
Beset with azured stones bonnie and gay,
Like a yong woer that should visite vs,
Oh that bright-seeming things should be so vicious,
Base imperfection Nature doth abhorre,
Then why should I deceived be thus farre?

Neuer

Neuer was she more perfectly imbraced,
Than in her worke vnto Narcissus done,
If arte, proportion should have thus disgraced,
Where should our artists then have rai'sd theyr Sunne,
That in this cast vp Chaos is begunne?

Loues minion did her deitie here show,
That Nature should not claime what she did ow.

Immortall strife that heavens should be at iarre, Why should the one seeke to disgrace the rest; Were there no women, there would be no warre, For pride in them claimes her due interest, Presumptuous women thus to scorne the blest:

But gainst their sex why doo I rave thus vile, That lou'd Narciss; in love that was a child?

Now had my eyes betooke themselues to gaze,
On this cleere-spring where as a man distract,
The more I sought allusions forth to raze,
The more I sound my senses in defact,
And could not choose but yeeld to this enact,
That I beheld the fairest faire that euer
Earth could defire, or heavens to earth deliver.

Yet striue I did, and counted it deceit,
I chid the wanton fond toies that I vs'd,
And with sharpe taunts would faine haue sound retreit,
And tolde my selfe how of my selfe refus'd,
Many faire Ladies were and how abus'd
Through base disdaine, then calling vnto *Ioue*,
He would not heare, thus I was for'st to loue.

For'ft

For'st vnto loue, I for'st perforce to yeld,
Not as the groueling coyne-imbracing fathers,
Doo now in common make their children yld,
By chopping them to church that like of neither,
But by stern fate vnweldie that was euer:
Was I vnhappie that I was or any,
Loues yong Adultus fauoured of so many?

- " As when the English globe-incompasser,
- "By fame purueying found another land,
- " Or as the troupe at Bosworth, Richards err,
- "Done to difgrace, a taske nere tooke in hand,
- "By Hercules were readie for command:
  So having ever fortunatly sped,
  Suppos'd that shaddowes would bee enamored.

For fee how *Esops* dog was quite forgone,
And lost the substance weening further gaine,
So was I gazing on this Orient Sunne,
Stroke blinde, Gods knowe, vnto my treble paine,
Leaping at shaddowes, loosing of the maine:
When I loues pleasance thought to have imbraced,
My sun-shine light darke clouds sent foul disgraced.

Yet fuch a humor tilted in my brest,
As few could threat the none-age of my voice,
For though the heauens had here set vp their rest,
I proudly boasted that she was my choice,
And for my sake earth onely thus was blest:
And tolde them since they fashioned this golde,
To coine the like, how they had lost their mold.

Sad

Sad and drier thoughts a foot, my wearied lims,
Close as I could to touch this Saint I couched,
My bodie on the earth sepulchrizing him,
That dying liu'd, my lips hers to haue touched,
I forc'd them forward, and my head downe crouched:
And so continued treating, till with teares
The spring run ore, yet she to kisse forbare.

Looke on those faire eies, smile to shew affection,
Tell how my beautie would inrich her fauour,
Talke Sun-go-downe, no rules tending to action,
But she would scorne, & sweare so God should saue her,
Her loue burnt like perfume quite without sauour:
Yet if (quoth she) or I but dreamt, she spake it,
Tis but a kisse you craue, why stoupe and take it.

Neuer the greedie *Tantalus* pursued,

To touch those seeming apples more than I,

Vow'd in conceit her fauour to haue vs'de,

I hastned forward, and her beckning spie,

Like affection offering, and like curtesie:

Now was the heauen, ah now was heauen a hell,

I ioy'd, but what can anie louer tell?

A coole effect for my affections burning,
A fad receit to mittigate my paine,
What shall I be like to the *Polyp* turning,
Or an *Orpheus* going to hel againe?
No, loue nere bled but at the master vaine:
And there will I benum the liuely slesh,
And strike by arte or nature shall transgresse.

Then

Then like a cunning pilate making out,
To gaine the *Oceans* currant stem I forward,
Top gallant hoist amaine, safely about
The loftie fer with spread sailes hal'd I onward,
To make sure passage, but alacke too backward,
The sea prefer'd our vintage, for the bloome
Was blasted quite, ere fruit was seene to come.

For as I thought downe flouping to haue kift her,
My loofe-borne treffes that were lawlesse euer,
Troubled the spring, and caus'd me that I mist her,
Who so before no such fond toies could seuer,
My hope to haue inioy'd her loue, but rather,
Haire, hart and all would sacrifiz'd and done,
To soulest shame this faire one to haue wonne.

Who knowes not that in deepest waters lies
The greatest danger, or who will not know it?
Monsters of time, whose ruine each one spies,
And to the world in teares lamenting show it,
That beautie hath small good for men to owe it:
But as a relique for the sight alone,
Is to be dandled, kist, and lookt vpon.

At last, for what but time perfection giues?

Againe, O, O, againe my ladies fauour,

I haue obtain'd, at least againe she liues,

And now what doubt, but doubtlesse I shal haue her,

It is the water, and not she that wauers:

Slanderous men that count of them so slightly,

Who would exceed if you were what you might be?

See

See when I fpread my armes her to imbrace,
She cafteth hers as willingly to meet me,
And when I blufh, how it procures her grace,
If weepe or finile, fhe in fame method greets me,
And how fo ere I boord her, fhe falutes me,
As willing to continue pleafance, yet,
Saue fmiling kiffes I can nothing get.

But how deceiu'd, what Saint doo I adore?
Her lips doo moue, and yet I cannot heare her,
She beckens when I ftoope, yet euermore
Am fartheft off, when I fhould be most neere her,
And if with gentle smiles I seeme to cheere her:
Vnlike a louer weepes to see me sport,
And ift not strange? Ioyes when she sees me hurt.

Oh why doth Neptune closet vp my deere? She is no Mermaid, nor accounted so, Yet she is faire, and that doth touch him neere, But she's a votarie, then let her go, What beautie but with wordes men can vndo? Oh Neptune she's a Syren, therefore nay, Syrens are fittest to adorne the sea.

Then tie me fast where still these eares may heare her, Oh then I feare these eies will climbe too high!

Yet let me then these bankes be somewhat neerer,
Oh then this tongue will cause this heart to die,
And pining so for loue, talke ouer-lauishly:
And yet they shal not, for with sighing praiers,
Ile busie them not thinking of the faire.

Oh

Oh thrice immortall, let me come vnto thee,
Within whose limits linkt is natures pride,
Accept my vowes, except thou wilt vndoo me,
She is my loue, and so shall be my bride,
Then part vs not, least that I part this tide:
In spite of *Ioue*, if thou does her detaine,
Ile fetch her forth, or quel th' ambitious maine.

Some faie the heauens haue derogated farre,
And gladly done on misconceited weeds,
To cloake their scapes, yet heauens scape you this starre
For know she is immortall for her deeds,
And wo to him that playes with Saints I reed:
The earth a paradise where she is in,
Equals the heauens, were it not toucht with sin.

- " Now Phabus gins in pride of maiestie,
- "To streake the welkin with his darting beames,
- "And now the leffer planets feeme to die,
- "For he in throane with christall dashing streames,
- "Richer than Indiaes golden vained gleames
  - "In chariot mounted, throwes his fparkling lookes,
  - " And vnawares pries midst this azured brooke.

At whose hot shining, rich-dew-summoning,
The gooddest Nymph that euer fountaine kept,
Her courage was euen then a womanning,
And forrowful he sawe her there, she wept,
And wrung her hands, & downwards would haue crept,
But that I staid her, ah I doo but dreame!
It was a vapor that did dull the streame.

Ī÷

It was a vapor fuming, whose affent,
Loosing the vitall organ whence it sprang,
Much like an vntrain'd faulkon loftly bent,
Wanting the meanes, tottering till tir'd doth hang
Beating the aire: so till the strength was spent,
This saffron pale congealed fuming mist,
Bearded my senses when my loue I mist.

And yet tis *Phwbus* or fome richer one,
That ouerpries me thus, it cannot be,
But *Ioue* or fome, that pittying my fad mones,
Comes to redreffe my plaints, and comming fee,
My heauenly loue in her diuinitie: *Ioue* pittie not, nor hearken to my plaints,
I treate to mortall ones, not heauenly faints.

Sufficeth you have manie be as faire,
Besides the queene of dalliance and her Nuns,
Chast votaries for Gods to chase th' aire,
And can Arcadian Nymphs neuer yet wun,
In naming godhood, them from hating turne:
Alacke this is the daughter of a neat-heard,
And I am treating but to be her shep-heard.

Some yet may fortune aske me how my state,
From lordly pompe, and fames eterniz'd throne,
Diu'd downe to yonger method and the mate,
Of each forsaken louer quite forlorne,
Am thus in bastardie vnlawfull borne:
Why are not princes subject to report,
What cloistred ill but same doth beare from court?

56

Liuias

Liui'as rich statues in his gallery,
Portraide by lyse, as they in sundrie shapes,
Mask't through the cloudie stitched canapie,
Where Venus and her blind ones, acting rapes,
Incestuous, lawlesse, and contentious scapes;
Were they remembred, who would be a louer?
Nor I, nor Venus, were she not loues mother.

Oh extreame anguish of the soules affliction!

Pining in forrow, comfortlesse alone,

Hate to the heauens, admitting intercession,

But as a meanes to aggravate our mones,

Prolonging dated times to leave's forlorne:

Raising new seeds to spring and shaddow vs,

Whose ghosts we wrong'd, and thus do follow vs.

But how am I in passion for her sake?

That tyres as much, and equals teare with teare,

That beates the aire with shrikes, and praiers make,

In iust proportion, and with like sad feare,

As I haue done, a louing show doth beare;

Women doo yeeld, yet shame to tell vs so,

Tis action more than speech doth grace a show.

And I not much vnlike the Romane actors,
That girt in *Pretextati* feamed robes,
Charged the hearts and eyes of the fpectators,
With still continuing forrow, flintie *Niobes*,
And of each circled eie fram'd thousand globes:
And to become flat images, not men,
So now must I with action grace the pen.

For

For what with wordes the *Chorus* fetteth forth, Is but t' explaine th'enfuing tragicke fcene, And what is fayd, is yet of litle worth, Tis I the fiege must countenance, and then Will leaue you all in murmuring fort like men. Hard at the point of some extremitie, Vnarm'd to fight, and know not where to flie.

Nor shall I want the meanes to grace my tale, Abundant store of sweet perswasiue stories, Though they have past, and got the golden vale, From artes bright eie, yet Ascraes gentle vallies, Haue shrouded my sad tale, I in the glorie, Of well accepted sauour and of time, Thus poasted out, haue smiled on my rime.

Shame wer't to scape the telling of my shame,
How being faire and beautious past compare,
I scorn'd loue, yet lou'd one of my owne name,
My selfe complaining of my face too faire,
And telling how my griefes procured teares:
Confused arguments, vaine, out of date,
And yet it does me good to shew my state.

Long I continued as a doating matron,
Some new affault affailing her coole breaft,
Delights to kiffe yong children, plaie the wanton,
And would I know not what, thinking the reft,
Ioying in that I found vnhappieft:

Carelesse of loue, respecting not her honor, Which now I feele in dotage looking on her.

58

Nay on her shaddow, on her shaddow nay,
Vpon thy owne Narcissus loue thy selfe,
Fie wanton, sie, know'st not thou art a boy,
Or hath a womans weeds, thee sinful else,
Made wilfull like themselues, or how growen coy?
Wer't thou a woman, this is but a shaddo,
And seldome do their sex themselues vndo.

A forrest Nymph, whil'st thus I stood debating, Gan oft and oft to tell me pleasing tales, And sometimes talkt of loue, and then of hating, Anone she trips it by the short nipt dales, And then againe the tottering rockes she scales:

But when I cald for her to come vnto me, A hollow siluer sound bad come and woo me.

Anon I chaunt on pleafing roundelaies,
That told of shepheards, and their soueraigne sportes,
Then blith she pip'd to send the time awaie,
And clapt my cheekes, praising my nimble throate,
And kisse she will too twixt each sharpe prickt noate.
But if I tell her all that's done is fruitles,
She answeres I, I, to thy tother mistres.

Thus whil'st the Larke her mounted tale begun,

Vnto the downe-soft Tythons blushing Queene,

And rising with her noates sweet orizons,

At Ioves high-court gan Phabus steads to weene,

How well appointed, and how brauely seene,

That all in rage they tooke such high disgrace,

The heavens dispatcht posst from Auroraes pallace.

H 2

Eccho

Eccho complayning *Cythereas* fonne,

To be a boy vniust, cruell, vnkinde,

The Gods before her tale was throughly done,

Thus for'st agreement twixt our wavering minde,

She to a voice, the *Sylvans* plaints to finde:

And for redresse of her increasing forrow,

To hold darke night in chase, to mocke the morrow.

This done, amaine vnto the fpring I made,
Where finding beautie culling nakednes,
Sweet loue reuiuing all that heauens decaide,
And once more placing gentle maidenlikenes,
Thus fought I fauour of my shaddowed mistres;
Imbracing sighs, and telling tales to stones,
Amidst the spring I leapt to ease my mones.

Where what I gain'd, iudge you that vainly fue,
To fhaddowes wanting appetite and fence,
If there be anie comfort tell me true?
And then I hope you'le pardon my offence,
Pardon my tale, for I am going hence:

Cephifus now freez'd, whereat the fea-nymphs shout,
And thus my candle flam'd, and here burnt out.

Ovid. 3. Met. Narcifius fuit Cephifi fluuii, ex Liriope nympha, filius.

FINIS.





Carring beautie all bewitching,
Tell a tale to hurt it felfe,
Tels a tale how men are fleeting,
All of Loue and his power,
Tels how womens flewes are pelfe,
And their conftancies as flowers.

Aie me pretie wanton boy,
What a fire did hatch thee forth,
To fhew thee of the worlds annoy,
Ere thou kenn'ft anie pleafure:
Such a fauour's nothing worth,
To touch not to tafte the treafure.

Poets that divinely dreampt,
Telling wonders vifedly,
My flow Muse have quite benempt,
And my rude skonce have aslackt,
So I cannot cunningly,
Make an image to awake.

Ne the frostie lims of age, Vncouth shape (mickle wonder) To tread with them in equipage,

61

H = 3

As

#### L'Enuoy.

As quaint light blearing eies, Come my pen broken vnder, Magick-spels such deuize.

Collyn was a mighty fwaine,
In his power all do flourish,
We are shepheards but in vaine,
There is but one tooke the charge,
By his toile we do nourish,
And by him are inlarg'd.

He vnlockt *Albions* glorie,
He twas tolde of *Sidneys* honor,
Onely he of our ftories,
Must be sung in greatest pride,
In an Eglogue he hath wonne her,
Fame and honor on his side.

Deale we not with Rosamond,

For the world our fawe will coate,

Amintas and Leander's gone,

Oh deere fonnes of stately kings,

Blessed be your nimble throats,

That so amorously could sing.

Adon deafly masking thro,
Stately troupes rich conceited,
Shew'd he well deserved to,
Loues delight on him to gaze,
And had not love her selfe intreated,
Other nymphs had sent him baies.

Eke

#### L'Enuoy.

Eke in purple roabes distaind,
Amid'st the Center of this clime,
I have heard saie doth remaine,
One whose power floweth far,
That should have bene of our rime,
The onely object and the star.

Well could his bewitching pen,
Done the Muses objects to vs,
Although he differs much from men,
Tilting under Frieries,
Yet his golden art might woo vs,
To haue honored him with baies.

He that gan vp to tilt,

Babels fresh remembrance,

Of the worlds-wracke how twas spilt,

And a world of stories made,

In a catalogues semblance

Hath alike the Muses staide.

What remaines peerelesse men,
That in Albions confines are,
But eterniz'd with the pen,
In facred Poems and sweet laies,
Should be sent to Nations farre,
The greatnes of faire Albions praise.

Let them be audacious proude, Whose deuises are of currant, Euerie stampe is not allow'd,

Yet the coine may proue as good, Yourselues know your lines haue warrant, I will talke of *Robin Hood*.

And when all is done and past,

Narcissus in another fort,

And gaier clothes shall be plass,

Eke perhaps in good plight,

In meane while I'le make report,

Of your winnings that do write.

Hence a golden tale might grow,
Of due honor and the praise,
That longs to Poets, but the show
were not worth the while to spend,
Sufficeth that they merit baies,
Saie what I can it must have end,
Then thus faire Albion flourish so,
As Thames may nourish as did Pô.

FINIS.

Tho: Edwards.

### APPENDIX.

65

#### Epig. LIII.

Italiæ Vrbes potissimæ. Th. Edwards.

The 52 chief Cities of *Italy* concifely charactered in fo many Heroic Verses.

[From

Enchiridium Epigrammatum

Latino-Anglicum

an Epitome of Essais Englished out of Latin

&ca.

Doon by Rob: Vilvain of Excester.

London. 1654.

Fertilis egregiis fulget Bononia claustris.

Omnes Veronæ tituli debentur honor-

is.

ansta est Sanstorum celeberrima sanguine Roma:
Cingitur Vrbs Venetum pelago, ditissima nummis.
Inclita Parthenope gignit Comitesque Ducesque:

Est Mediaolanum jucundum, nobile, magnum.

- 5 Excellit studiis fæcunda Bononia cunstis:
  Splendida solertes nutrit Florentia cives.
  Genoa habet portum, mercesque domosque superbas:
  Exhaurit loculos Ferraria ferrea plenos.
  Verrona humanæ dat singula commoda vitæ:
- Illustrat patriæ Senas facundia linguæ:

  Maxima pars hominum clamat miseram esse Cremonam.

  Mantua gaudet aquis, ortu decorata Maronis:

  Vina Utini Varias generosa vehuntur ad Vrbes.
- Brixia dives opum parce succurrit Egenis:

  Italicos Versus prafert Papia Latinis.

  Libera Luca tremit Ducibus vicina duobus:

  Flent Pisæ amissum dum contemplantur honorem.

  Commendant Parmam Lac, Caseus, atque Butyrum:

Per libras vendit perpulchra Placentia poma. Non caret Hospiciis perpulchra Placentia claris.

Taurinum exornant Virtus, pietasque, fidesque:

Militibus validis generosa Placentia claret.

Vercellæ lucro non delectantur iniquo:

Mordicus Vrbs Mutinæ Ranas tenet esse salubres.

hoc carmen intelligedum est de folis vrbibus Piceni. forum Liuii. 25 Contemnunt omnes Anconæ mænia Turcas: Litibus imponit finem Macerata supremum. Urbs Livii celebris nimis est proclivis ad arma: Emporiæ in portis consistit gloria clausis.

68

Ome Holy of Holies, renownd for Martyry:

Venice Sea-closd most rich in Treasury.

Most noble Naples Dukes and Earls ingenders:

Millain is blith, and hir felf splendid renders.

- Fertil Bonony in al Arts doth excel:

  Brav Florence maintains hir Inhabitants wel.

  Genoa a Port, Wares and proud Houses shows:

  Ferrary with hir Iron Mines poor grows.

  Verona with al needful helps is crowned:
- Padua for Law and Physick much renowned.

  Siena famous is for Language purity:

  Cremona (as most think) brought to poverty.

  Mantua wel watred, with Virgils birth adorned:

  Utinas strong Wines to sundry States transported.
- Brescia is rich, yet helps Poor sparingly:
  Papy prefers Italic to Latin Poetry.
  Luca being neer two Dukes, trembles with pain:
  Pisa having lost hir honor mourns amain.
  Parma for Milk, Cheef, Butter, is extolled:
- Fair Placence for statly Ins is involled.

  Taurinum Virtu hath, Piety and Fidelity:
  Gallant Placentia shines with Art military.

  Vercellæ litle cares for wicked gain:

  Mutinæ hold Frogs for wholsom food t' attain.
- Ancona from hir wals did the Turcs fend:
   Macerata puts to Law fuits a final end.
   Great Livies City too prone is to debates:
   Emporias glory stands in shutting their Gates,

3

69 I

#### Italiæ Vrbes potissimæ.

hospitalitas Dominicanorum commendatur. Bergomum ab inculta dictum est ignobile lingua:
Omnibus exponit gladios Aretium acutos.
Viterbi Conventus opem fert sanctus Egenis:
Civibus humanis decorata est Asta sidelis.
Fructibus, Anseribus, Pomario Ariminum abundat:
Fanum formosas Mulieres fertur habere.

Anglia plures habet Comitatus quam comites, Vincentia plures comites quam comitatus.

Odit mundanas sincera Novaria fraudes:
Clara perantiquæ defecit fama Ravennæ.
Anglia habet paucos Comites, Vincentia multos:
Omnes magnificant sicus grossoque Pisauri.
Castaneis, Oleo, Tritico Pastorium abundat:

Austica frugales nutrit Dertona colonos.

Postponit Rhegium cornuta animalia Porcis:

Dulcia fælicem cingunt Vineta Cesenam.

Tarvisium exhilarant nitido cum flumine Fontes:

Imola divisa est; nocet hæc divisio multis.

Ex fola lucri fpe clamor prouenit iste.

- Urbinum statuit Ducibus clamare, valete:

  Nota est sietilibus sigulina Faventia vasis.

  Spoletum vocitat, Peregrini intrate, manete:

  Urbs pingues Pompeia boves producit, ovesque.

  Narnia promittens epulas, dabit ova vel uvas:
- Assinum san&ti Francisci corpore gaudet.

  Hospitibus Comum pisces cum carnibus offert:

  Quærit opes fragiles, studiis Savena reli&tis.

  Sunt tot in Italia venerandi ponderis urbis:

  Quot vagus hebdomadas quilibet annus habet.

#### Italiæ Vrbes potissimæ.

Bergamo is held base for their language rude:

Aretium their sharp swords to al intrude.

Viterbums holy Covent abounds with Charity:

Asta is famous for Citizens courtesy.

Arimin with Fruits, Gees, Orchards doth abound:

Fair Women in Fanum are said to be found.

Honest Novary hates al worldly cheating:

Ravenna's antient fame is quite defeating.

Vincentia many Earls hath, England but few:

Al Pisaurs Figs and Fruits as best doth shew.

Pastory hath store of Chesnuts, Oil, and Wheat:

Derton feeds Clowns, who frugal are to eat.

Rhegium prefers Hogs to horned Cattle store:

Sweet vineyards compass Cesena back and before.

Tarvisium sweet springs hath, with a River cleer:

Imola's divided, which is hurtful meer.

Urbin refolvs to bid their Dukes farewel:
 Faventia in making Clay-pots bears the bel.
 Spoletum cries, Guests enter and make stay:
 Pompey fat Oxen and Sheep breeds alway.
 Narny bids Feasts, but Egs or Grapes doth giv:
 Asinum by Saint Francis Corps doth liv.

Asinum by Saint Francis Corps doth liv.

Comum their Guests with Fish and Flesh entertain:

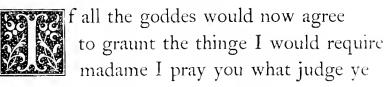
Saven their Studies leav and hunt for gain.

So many Cities hath *Italy* of high price:

As every wandring yeer doth weeks comprise.



[Bodleian Library; 306 Tanner MSS., fol. 175.]



a bove all thinge I wold defire in faithe no kingdome wold I crave fuche Idle thoughte I never have

No Cressus woulde I wishe to be to have in store gret hord of gold appollos gifte liketh not me of riddells darke the trothe to unfold nor yet to honor would I clyme amidest the streames I love to swyme

Nought I regarde that most men crave and yet a thinge I have in mynde wh if by wishinge I myght have like lucke to me could not be affigned but will you knowe what liketh me madam I wish yor foole to be

Whom you might bobe even as you lift and loute and taunt in your fwete talke aboute whose head your litle fift for you<sup>r</sup> disport might often walke who finelie might your chamber kepe and when you lift whist you a sleape

And warme yor shytes when you rise and make the bede wherein you slept but you to see in any wise eche thinge you do be closelie kept for all my service this graunt me madame your chamber soolle to be

ffinis.



[Bodleian Library; 306, Tanner MSS. fol. 175.]

he musses nyne that cradle rockte wherin my noble mres laie and all the graces then they flokte foe Joyfull of that happie daie that thou w silver soundings voice gan altogether to reioyce

Ther chippinge charme did nature praise whose fame alowde they all did ringe of royall lynne that she did raise a princes by that noble kinge whose memorie doth yet revive all courtlie states wrygtes that be alive

And when this folleme fonge was done in counfell grave they fatt streight waye w fmylling chere then one begonne faire oratour theis wordes to faie behold q<sup>d</sup> she my sister deare how natures giftes doe here appere.

Let us therfore not feme unkinde as nature hathe the bodie deckte foe let our giftes adorne the mynde of the godes left we be checkte and you three graces in like forte awaight uppon her princelie porte

To this w handes caste up an highe theis ladies all gave ther consent and kissinge her most lovinglie from whence they came to heaven they went ther giftes remayne yet here behinde to bewtisie my m<sup>res</sup> mynde

Whi given to her in tender yeres by tracte of tyme of foe encrefte a preles prince that she apperes and of her kynde passinge the rest as farre in skill as doth in syght the sonne exell the candle light

No wonder then thoughe noble hartes of fondrie fortes her love dothe feke her will to wynne they play ther partes happie is he whom fhe shall like to God yet is this my request hym to have her that loves her best.

finis qd Edwardes.

[Bodleian Library, Ashmole MSS. 38, p. 176.]

# On Mr. Edwards A Dearly beloved Schoole Master.

Here lies the picture of pure honestye

Here lies the fire of manye a learned fonn

Here lies the zeale of Christianitye

Here lies the paterne of Religion Here lies the Man whose Life was naught to none Here lies that frind whom younge and old bemoane.

#### VARIOUS READINGS FROM

five

TOTIVS ORBIS BREVIS ET MEthodica Descriptio.

#### FRANCOFORTI

ANNO M.D. XCV.

Quarto, pp. 365 + 4 leaves preliminary, the fourth of which has the verses in Latin Elegiac verse, + 10 pages De Eminentia Theatri Vrbium, + 15 pages Index.

[From a copy in the Bodleian Library, Oxford. 4to. R. 22, Art. Seld.]

К 3

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## NOVA, BREVIS, ET SYNCERA CELEBERRIMARUM VRBIVM ITAlicarum Descriptio, Authore Thoma Eduardo Anglo.

#### Vilvain's Text.

#### Adriani Romani Textus.

Line			
I for celeberrima		read pretioso.	
4	$\mathbf{M}$ ediaolanum	r.	MEDIOLANUM.
5	Excellit studiis fæcunda Bononia cunctis.	r.	Omnibus excellit studiis Bononia pinguis.
7	Genoa	r.	GENVA.
9	Verrona	r.	VERONA.
13	Maronis	r.	Maronis.
20	Hospiciis	r.	hospitiis.
2 I	Virtus	r.	virtus
22	generoja Placentia	r.	studiosa Pervsia.
24	Ranas	r.	ranas.
27		_	[These two lines are transposed.]
28		r.	27) [There two lines are trampoled.]
32	civibus	r.	Ciuibus.
	est	r.	est.
33	Anseribus	r.	anscribus.
	Pomario	r.	pomarium.
38	magnificant	r.	commendat.
39	Pastorium	r.	PISTORIVM.
43	exhilarant	r.	exhilerant.
47	vocitat	r.	clamat.
48	Urbs	r.	Lavs.
<del>1</del> 9	epulas	r.	epulum.
50	Assinum	r.	Assisivm.
52	Savena	r.	SAVONA.

#### CEPHALVS AND PROCRIS.

[From Golding's Translation of Ovid's Metamorphosis, London, W. Seres, 1567. The Seventh Booke, fol. 91, verso. The original is printed in Black Letter with the names in Roman Type.]

With this and other fuch like talke they brought the day to ende, The Euen in feafting, and the night in fleeping they did spende. The Sunne next Morrow in the heauen with golden beames did burne, And still the Easterne winde did blow and hold them from returne. Sir Pallas fonnes to Cephal came (for he their elder was) And he and they to Aeacus Court togither forth did passe. The King as yet was fast a sléepe. Duke *Phocus* at the gate Did meete them, and receyued them according to their state. For Telamon and Peleus alreadie forth were gone, To muster Souldiers for the warres. So Phocus all alone Did leade them to an inner roume, where goodly Parlours were, And caused them to sit them downe. As he was also there Now fitting with them, he beheld a Dart in Cephals hand With golden head, the steale whereof he well might understand Was of some strauge and vnknowne tree. when certaine talke had past A while of other matters there, I am (quoth he) at last A man that hath delight in woods and loues to follow game And yet I am not able sure by any meanes to ame

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#### Cephalus and Procris.

What wood your Jaueling steale is of. Of Ash it can not bée. For then the colour should be browne, and if of Cornell trée, It would be full of knubbed knots. I know not what it is: But sure mine eies did neuer sée a fairer Dart than this.

The one of those same brethren twaine replying to him said:

Nay then the special propertie will make you more dismaid, Than doth the beautie of this Dart. It hitteth whatsoeuer He throwes it at. The stroke thereof by Chaunce is ruled neuer. For having done his feate, it flies all bloudie backe agen Without the helpe of any hand. The Prince was earnest then To know the truth of all: as whence fo riche a prefent came, Who gaue it him, and wherevoon the partie gaue the fame. Duke Cephal answerde his demaund in all points (one except) The which (as knowne apparantly) for shame he ouerlept: His beautie namely, for the which he did receive the Dart. And for the losse of his deare wife right pensive at the hart, He thus began with weeping eies. This Dart O Goddesse sonne (Ye ill would thinke it) makes me yirne, & long shall make me donne, If long the Gods doe give me life. This weapon hath vndonne My deare beloued wife and me. O would to God this fame Had neuer vnto me bene giuen. There was a noble Dame That Procris hight (but you perchaunce have oftner heard the name Of great Orythia whose renowne was bruted so by fame, That bluftring Boreas rauisht hir.) To this Orythia shee Was fifter. If a bodie should compare in ech degrée The face and natures of them both, he could none other déeme But Procris worthier of the twaine of rauishment should séeme. Hir father and our mutual loue did make vs man and wife. Men faid I had (and fo I had in déede) a happie life. Howbeit Gods will was otherwise, for had it pleased him Of all this while, and euen still yet in pleasure should I swim. The fecond Month that she and I by band of lawfull bed

#### Cephalus and Procris.

Had ioynde togither bene, as I my masking Toyles did spred, To ouerthrow the horned Stags, the early Morning gray Then newly having chased night and gun to breake the day, From Mount Hymettus highest tops that freshly flourish ay, Espide me, and against my will conueyde me quight away. I trust the Goddesse will not be offended that I say The troth of hir. Although it would delight one to beholde Hir ruddie chéekes: although of day and night the bounds she holde: Although on juice of Ambrofie continually she feede: Yet *Procris* was the only Wight that I did loue in déede. On *Procris* only was my heart: none other word had I But *Procris* only in my mouth: ftill *Procris* did I crie. I vpned what a holy thing was wedlocke: and how late It was ago fince fhe and I were coupled in that state. Which band (and specially so soone) it were a shame to breake. The Goddesse being moued at the words that I did speake, Said: cease thy plaint thou Carle, and kéepe thy *Procris* still for me. But (if my minde deceyue me not) the time will shortly be That wish thou wilt thou had hir not. And so in anger she To *Procris* fent me backe againe, in going homeward as Upon the Goddesse fayings with my selfe I musing was, I gan to dreade bad measures least my wife had made some scape. Hir youthfull yeares begarnished with beautie, grace and shape, In maner made me to beleue the déede already done. Againe hir maners did forbid mistrusting ouer soone. But I had bene away: but euen the fame from whom I came A shrewde example gaue how lightly wives doe run in blame: But we poore Louers are afraide of all things. I thought to practife feates: which thing repented me anon: And shall repent me while I liue. The purpose of my drifts Was for taffault hir honestie with great rewards and gifts. The Morning fooding this my feare, to further my deuice,

### Cephalus and Procris.

My shape (which thing me thought I felt) had altered with a trice. By meanes whereof anon vnknowne to Pallas towne I came, And entred fo my house: the house was clearly void of blame: And shewed fignes of chastitie in mourning euer sith Their maister had bene rapt away. A thousand meanes wherewith To come to *Procris* speach had I deuisde: and scarce at last Obteinde I it. Assoone as I mine eie voon hir cast, My wits were rauisht in such wise that nigh I had forgot The purposde triall of hir troth, right much a doe God wot I had to holde mine owne that I the truth bewrayed not. To kéepe my selfe from kissing hir full much a doe I had As reason was I should have done. She looked verie sad. And yet as fadly as fhe lookte, no Wight aliue can show A better countenance than did she. Hir heart did inward glow In longing for hir absent spouse. How beautifull a face Thinke you Sir *Phocus* was in hir whome forrow fo did grace: What should I make report how oft hir chast behauiour straue And ouercame most constantly the great assaults I gaue: Or tell how oft she shet me vp with these same words: To one (Where ere he is) I kéepe my felfe, and none but he alone Shall fure inioy the vse of me. What creature having his Wits perfect would not be content with fuch a proofe as this Of hir most stedfast chastitie? I could not be content: But still to purchase to my selfe more wo I further went. At last by profering endlesse welth, and heaping gifts on gifts, In ouerlading hir with wordes I draue hir to hir shifts. Then cride I out: Thine euill heart my felfe I tardie take. Where of a straunge advouterer the countenance I did make, I am in déede thy husband. O vnfaithfull woman thou, Euen I my felfe can testifie thy lewde behauior now. She made none answere to my words, but being stricken dum And with the forrow of hir heart alonly ouercum,

Forfaketh hir entangling house, and naughtie husband quight: And hating all the fort of men by reason of the spight That I had wrought hir, straide abrode among the Mountaines hie, And exercifde *Dianas* feates. Then kindled by aud by A fiercer fire within my bones than euer was before, When she had thus forsaken me by whome I set such store. I prayde hir she woulde pardon me, and did confesse my fault. Affirming that my felfe likewife with fuch a great affault Of richesse might right well have bene enforst to yeelde to blame, The rather if performance had ensewed of the same. When I had this submission made, and she sufficiently Reuengde hir wronged chaftitie, she then immediatly Was reconcilde: and afterward we liued many a yeare In ioy and neuer any iarre betwéene vs did appeare. Besides all this (as though hir loue had bene to small a gift) She gaue me eke a goodly Grewnd which was of foote fo fwift, That when *Diana* gaue him hir, she said he should out go All others, and with this fame Grewnd she gaue this Dart also The which you fée I hold in hand. Perchaunce ye faine would know I will vnto you show What fortune to the Grewnd befell. The straungenesse of the matter will you moue. A wondrous case. The krinkes of certaine Prophesies surmounting farre aboue The reach of auncient wits to read, the Brookenymphes did expound: And mindleffe of hir owne darke doubts Dame Themis being found, Was as a rechelesse Prophetisse throwne slat against the ground. For which prefumptuous déede of theirs she tooke just punishment.

To Thebes in Bæotia streight a cruell beast she sent,

Which wrought the bane of many a Wight. The coutryfolk did féed Him with their cattlell and themselues, vntill (as was agréed)
That all we youthfull Gentlemen that dwelled there about Assembling pitcht our corded toyles the champion fields throughout. But Net ne toyle was none so hie that could his wightnesse stop,

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He mounted ouer at his ease the highest of the top. Then euerie man let slip their Grewnds, but he them all outstript And euen as nimbly as a birde in daliance from them whipt. Then all the field defired me to let my *Lælaps* go: (The Grewnd that *Procris* vnto me did giue was named fo) Who ftrugling for to wrest his necke already from the band Did stretch his collar. Scarfly had we let him of of hand But that where Lxelaps was become we could not vinderstand. The print remained of his féete vpon the parched fand, But he was clearly out of fight. Was neuer Dart I trow, Nor Pellet from enforced Sling, nor shaft from Cretish bow, That flew more fwift than he did runne. There was not farre fro thence About the middle of the Laund a rifing ground, from whence A man might ouerlooke the fieldes. I gate me to the knap Of this fame hill, and there beheld of this straunge course the hap In which the beaft feemes one while caught, and ere a man would think, Doth quickly give the Grewnd the flip, and from his bighting shrink: And like a wilie Foxe he runnes not forth directly out, Nor makes a windlasse ouer all the champion fieldes about, But doubling and indenting still auoydes his enmies lips, And turning short, as swift about as spinning wheele he whips, To disapoint the snatch. The Grewnde pursuing at an inch Doth cote him, neuer losing ground: but likely still to pinch Is at the fodaine shifted of. continually he fnatches In vaine: for nothing in his mouth faue only Aire he latches. Then thought I for to trie what helpe my Dart at néede could show. Which as I charged in my hand by leuell aime to throw, And fet my fingars to the thongs, I lifting from bylow Mine eies, did looke right forth againe, and straight amids the field (A wondrous thing) two Images of Marble I beheld: Of which ye would have thought the tone had fled on still a pace And that with open barking mouth the tother did him chase.

In faith it was the will of God (at least if any Goddes Had care of them) that in their pace there should be found none oddes.

Thus farre: and then he held his peace. But tell vs ere we part (Quoth *Phocus*) what offence or fault committed hath your Dart? His Darts offence he thus declarde. My Lorde the ground of all My griefe was ioy. those ioyes of mine remember first I shall. It doth me good even yet to thinke vpon that blifffull time (I meane the fresh and lustie yeares of pleasant youthfull Prime) When I a happie man injoyde fo faire and good a wife, And she with such a louing Make did lead a happie life. The care was like of both of vs, the mutual loue all one. She would not to have line with *Ioue* my prefence have forgone. Ne was there any Wight that could of me haue wonne the loue, No though Dame Venus had hir felfe descended from aboue. The glowing brands of loue did burne in both our brefts alike. Such time as first with crased beames the Sunne is wont to strike The tops of Towres and mountaines high, according to the wont Of youthfull men, in woodie Parkes I went abrode to hunt. But neither horse nor Hounds to make pursuit vpon the sent. Nor Seruingman, nor knottie toyle before or after went. For I was fafe with this fame Dart, when wearie waxt mine arme With striking Déere, and that the day did make me somewhat warme, Withdrawing for to coole my felfe I fought among the shades For Aire that from the valleyes colde came breathing in at glades. The more excessive was my heate the more for Aire I fought. I waited for the gentle Aire: the Aire was that that brought Refreshing to my wearie limmes. And (well I beart in thought) Come Aire I wonted was to fing, come ease the paine of me Within my bosom lodge thy felfe most welcome vnto me, And as thou heretofore art wont abate my burning heate. By chaunce (fuch was my deftinie) proceeding to repeate Mo words of daliance like to these, I vsed for to say

Great pleasure doe I take in thée: for thou from day to day Doft both refresh and nourish me. Thou makest me delight In woods and folitarie grounds. Now would to God I might Receive continual at my mouth this pleasant breath of thine. Some man (I wote not who) did heare these doubtfull words of mine, And taking them amisse supposed that this same name of Aire The which I callde fo oft vpon, had bene fome Ladie faire: He thought that I had looude fome Nymph. And therevpon ftreight way He runnes me like a Harebrainde blab to *Procris*, to bewray This fault as he furmifed it: and there with lauas tung. Reported all the wanton words that he had heard me fung. A thing of light beliefe is loue. She (as I fince haue harde) For fodeine forrow fwounded downe: and when long afterwarde She came againe vnto hir felfe, she faid she was accurft And borne to cruell destinie: and me she blamed wurst For breaking faith: and freating at a vaine furmifed shame She dreaded that which nothing was: fhe fearde a headlesse name. She wift not what to fay or thinke. The wretch did greatly feare Deceit: yet could she not beleue the tales that talked were. Onlesse she saw hir husbands fault apparant to hir eie, She thought she would not him condemne of any villanie. Next day as foone as Morning light had driven the night away, I went abrode to hunt againe: and spéeding, as I lay Upon the graffe, I faid come Aire and eafe my painfull heate. And on the fodaine as I spake there séemed for to beate A certaine fighing in mine eares of what I could not geffe. But ceasing not for that I still procéeded nathelesse: And faid O come most pleasant Aire. with that I heard a found Of ruffling foftly in the leaves that lay vpon the ground. And thinking it had bene fome beaft I threw my flying Dart. It was my wife, who being now fore wounded at the hart, Cride out alas. Affoone as I perceyued by the shrieke

It was my faithfull spouse, I ran me to the voiceward lieke There found I hir halfe dead A madman that had loft his wits. Hir scattred garments staining in the bloud that she had bled, And (wretched creature as I am) yet drawing from the wound The gift that she hir selfe had given. Then softly from the ground I lifted vp that bodie of hirs of which I was more chare Than of mine owne, and from hir breft hir clothes in hast I tare. And binding vp hir cruell wound I ftriued for to ftay The bloud, and prayd fhe would not thus by paffing fo away For fake me as a murtherer: the waxing weake at length And drawing to hir death a pace, enforced all hir strength To vtter these few wordes at last. I pray thee humbly by Our bond of wedlocke, by the Gods as well aboue the Skie As those to whome I now must passe, as euer I have ought Deferued well by thée, and by Loue which having brought Me to my death doth euen in death vnfaded still remaine To neftle in thy bed and mine let neuer Aire obtaine. This fed, she held hir peace, and I received the same And tolde her also how she was beguiled in the name. But what anayled telling then? she quoathde: and with hir bloud Hir little strength did fade. Howbeit as long as that she coud Sée ought, she stared in my face and gasping still on me Euen in my mouth she breathed forth hir wretched ghost. Did féeme with better cheare to die for that hir conscience was Discharged quight and cleare of doubtes. Now in conclusion as Duke Cephal weeping told this tale to Phocus and the reft Whose eyes were also moyst with teares to heare the pitious gest, Behold King Aeacus and with him his eldest sonnes both twaine Did enter in and after them there followed in a traine Of well appointed men of warre new leuied: which the King Deliuered vnto Cephalus to Athens towne to bring.

FINIS.

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#### NARCISSUS.

[From Golding's Translation of Ovid's Metamorphosis, Lond. 1567, The Thirde Booke, fol. 35, verso.]

The first that of his soothfast wordes had prouse in all the Realme Was freckled Lyriop, whom fometime furprised in his streame, The floud Cephifus did enforce. This Lady bare a fonne Whose beautie at his verie birth might iustly loue haue wonne. Narcissus did she call his name. Of whome the Prophet sage Demaunded if the childe should live to many yeares of age. Made aunswere, yea full long, so that him selfe he doe not know. The Soothfayers wordes féemde long but vaine, vntill the end did show His faying to be true indéede by straungenesse of the rage, And straungenesse of the kinde of death that did abridge his age. For when yeares thrée times fiue and one he fully lyued had, So that he féemde to ftande béetwene the ftate of man and Lad, The hearts of dyuers trim yong men his beautie gan to moue And many a Ladie fresh and faire was taken in his loue. But in that grace of Natures gift such passing pride did raigne, That to be toucht of man or Mayde he wholy did disdaine. A babling Nymph that *Echo* hight: who hearing others talke, By no meanes can reftraine hir tongue but that it néedes must walke,

Nor of hir felfe hath powre to ginne to speake to any wight, Efpyde him dryuing into toyles the fearefull stagges of slight. This *Echo* was a body then and not an onely voyce, Yet of hir speach she had that time no more than now the choyce. That is to fay of many wordes the latter to repeate. The cause thereof was *Iunos* wrath. For when that with the feate She might have often taken *Ioue* in daliance with his Dames, And that by stealth and vnbewares in middes of all his games. This elfe would with hir tatling talke deteine hir by the way, Untill that *Ioue* had wrought his will and they were fled away. The which when *Iuno* did perceyue, fhe faid with wrathfull mood, This tongue that hath deluded me shall doe thée little good, For of thy speach but simple vse hereafter shalt thou haue. The déede it felfe did straight confirme the threatnings that she gaue. Yet *Echo* of the former talke doth double oft the ende And backe againe with iuft report the wordes earst spoken sende.

Now when she sawe Narcists stray about the Forrest wyde, She waxed warme and step for step fast after him she hyde. The more she followed after him and néerer that she came, The whoter euer did she waxe as néerer to hir flame. Lyke as the liuely Brimstone doth which dipt about a match, And put but foftly to the fire, the flame doth lightly catch. O Lord how often woulde she faine (if nature would have let) Entreated him with gentle wordes fome fauour for to get? But nature would not fuffer hir nor giue hir leaue to ginne. Yet (fo farre forth as she by graunt at natures hande could winne) Ay readie with attentiue eare she harkens for some sounde, Whereto she might replie hir wordes, from which she is not bounde. By chaunce the stripling being strayde from all his companie, Sayde: is there any body nie? Itraight Echo answerde: 1. Amazde he castes his eye aside, and looketh round about, And come (that all the Forrest roong) aloud he calleth out.

And come (fayth she:) he looketh backe, and séeing no man followe, Why flifte, he cryeth once againe: and fhe the same doth hallowe, He ftill perfiftes and wondring much what kinde of thing it was From which that answering voyce by turne so duely séemde to passe, She (by hir will defirous to have faid, Said: let vs ioyne. In fayth with none more willingly at any time or ftead) Said: let vs ioyne. And ftanding fomewhat in hir owne conceit, Upon these wordes she left the Wood, and forth she yéedeth streit, To coll the louely necke for which she longed had so much, He runnes his way and will not be imbraced of no fuch. And fayth: I first will die ere thou shalt take of me thy pleasure. She aunswerde nothing else thereto, but take of me thy pleasure. Now when she saw hir selfe thus mockt, she gate hir to the Woods, And hid hir head for verie shame among the leaues and buddes. And euer fence she lyues alone in dennes and hollow Caues. Yet stacke hir loue still to hir heart, through which she dayly raues The more for forrow of repulse. Through restlesse carke and care Hir bodie pynes to skinne and bone, and waxeth wonderous bare. The bloud doth vanish into ayre from out of all hir veynes, And nought is left but voyce and bones: the voyce yet ftill remaynes: Hir bones they fay were turnde to ftones. From thence she lurking still In Woods, will neuer shewe hir head in field nor yet on hill. Yet is she heard of euery man: it is her onely found, And nothing elfe that doth remayne aliue aboue the ground. Thus had he mockt this wretched Nymph and many mo befide, That in the waters, Woods and groues, or Mountaynes did abyde Thus had he mocked many men. Of which one miscontent To fée himfelfe deluded fo, his handes to Heauen vp bent, And fayd: I pray to God he may once féele fierce Cupids fire As I doe now, and yet not ioy the things he doth defire. The Goddesse Ramnuse (who doth wreake on wicked people take) Affented to his iust request for ruth and pities sake.

There was a spring withouten mudde as siluer cleare and still, Which neyther shéepeheirds, nor the Goates that fed vpon the hill, Nor other cattell troubled had, nor fauage beaft had ftyrd, Nor braunch nor sticke, nor leafe of trée, nor any foule nor byrd. The moysture fed and kept aye fresh the grasse that grew about, And with their leaves the trées did kéepe the heate of Phxbus out. The ftripling wearie with the heate and hunting in the chace, And much delighted with the spring and coolenesse of the place, Did lay him downe vpon the brim: and as he stooped lowe To staunche his thurst, another thurst of worse effect did growe. For as he dranke, he chaunft to fpie the Image of his face, The which he did immediately with feruent loue embrace. He féedes a hope without cause why. For like a foolishe noddie He thinkes the shadow that he sées, to be a lively boddie. Astraughted like an ymage made of Marble stone he lyes, There gazing on his shadowe still with fixed staring eyes. Stretcht all along vpon the ground, it doth him good to fee His ardant eyes which like two starres full bright and shining bee. And eke his fingars, fingars fuch as Bacchus might beféeme, And haire that one might worthely *Apollos* haire it déeme. His beardlesse chinne and yuorie necke, and eke the perfect grace Of white and red indifferently bepainted in his face. All these he woondreth to beholde, for which (as I doe gather) Himselfe was to be woondred at, or to be pitied rather. He is enamored of himselfe for want of taking héede. And where he lykes another thing, he lykes himselfe in déede. He is the partie whome he wooes, and futer that doth wooe, He is the flame that fettes on fire, and thing that burneth tooe. O Lord how often did he kiffe that false deceitfull thing? How often did he thrust his armes midway into the spring? To have embrafte the necke he faw and could not catch himselfe? He knowes not what it was he fawe. And yet the foolish elfe

Doth burne in ardent loue thereof. The verie felfe fame thing That doth bewitch and blinde his eyes, encreafeth all his fting. Thou fondling thou, why doeft thou raught the fickle image fo? The thing thou féekest is not there. And if a side thou go: The thing thou louest straight is gone. It is none other matter That thou doest sée, than of thy selfe the shadow in the water. The thing is nothing of it selfe: with thée it doth abide, With thee it would departe if thou withdrew thy selfe aside.

No care of meate could draw him thence, nor yet defire of rest.

But lying flat against the ground, and leaning on his brest, With gréedie eyes he gazeth still vppon the falced face, And through his fight is wrought his bane. Yet for a little space He turnes and fettes himselfe vpright, and holding vp his hands With piteous voyce vnto the wood that round about him stands, Cryes out and fes: alas ye Woods, and was there euer any? That looude fo cruelly as I? you know: for unto many A place of harbrough haue you béene, and fort of refuge strong. Can you remember any one in all your time fo long? That hath fo pinde away as I? I fée and am full faine, Howbeit that I like and fée I can not yet attaine: So great a blindnesse in my heart through doting loue doth raigne. And for to fpight me more withall, it is no iourney farre, No drenching Sea, no Mountaine hie, no wall, no locke, no barre, It is but euen a little droppe that kéepes vs two a funder. He would be had. For looke how oft I kiffe the water vnder, So oft againe with vpwarde mouth he rifeth towarde mée. A man would thinke to touch at least I should yet able bee. It is a trifle in respect that lettes vs of our loue. What wight foever that thou art come hither vp aboue. O pierlesse piece, why dost thou mée thy louer thus delude? Or whither flifte thou of thy friende thus earneftly purfude? I wis I neyther am fo fowle nor yet fo growne in yeares

That in this wife thou shouldst me shoon. To haue me to their Féeres, The Nymphes themselues haue sude ere this. And yet (as should appéere) Thou dost pretende some kinde of hope of friendship by thy chéere. For when I stretch mine armes to thee, thou stretchest thine likewise. And if I smile thou smilest too: And when that from mine eyes The teares doe drop, I well perceyue the water stands in thine. Like gesture also dost thou make to euerie becke of mine. And as by mouing of thy fweete and louely lippes I weene, Thou speakest words although mine eares conceiue not what they béene It is my felfe I well perceyue, it is mine Image fure, That in this fort deluding me, this furie doth procure. I am inamored of my felfe, I doe both fet on fire, And am the fame that fwelteth too, through impotent defire. What shall I doe? be woode or wo? whome shall I wo therefore? The thing I féeke is in my felfe, my plentie makes me poore. O would to God I for a while might from my bodie part. This wish is straunge to heare a Louer wrapped all in smart, To wish away the thing the which he loueth as his heart. My forrowe takes away my strength. I have not long to live, But in the floure of youth must die. To die it doth not grieue. For that by death shall come the ende of all my griefe and paine I would this yongling whome I loue might lenger life obtaine: For in one foule shall now decay we stedfast Louers twaine. This saide in rage he turnes againe vnto the forsaide shade, And rores the water with the teares and floubring that he made, That through his troubling of the Well his ymage gan to fade. Which when he fawe to vanish so, Oh whither dost thou flie? Abide I pray thée heartely, aloud he gan to crie. Forfake me not so cruelly that loueth thée so déere, But giue me leaue a little while my dazled eyes to chéere With fight of that which for to touch is vtterly denide, Thereby to féede my wretched rage and furie for a tide.

As in this wife he made his mone, he stripped off his cote And with his fift outragiously his naked stomacke smote. A ruddie colour where he fmote rose on his stomacke sheere, Lyke Apples which doe partly white and striped red appéere. Or as the clusters ere the grapes to ripenesse fully come: An Orient purple here and there beginnes to grow on fome. Which things affoone as in the spring he did beholde againe, He could no longer beare it out. But fainting straight for paine, As lith and supple waxe doth melt against the burning flame, Or morning dewe against the Sunne that glareth on the same: Euen fo by piecemale being spent and wasted through desire, Did he confume and melt away with Cupids fecret fire, His liuely hue of white and red, his chéerefulnesse and strength And all the things that lyked him did wanze away at length. So that in fine remayned not the bodie which of late The wretched *Echo* loued fo. Who when the fawe his fate, Although in heart she angrie were, and mindefull of his pride, Yet ruing his vnhappie case, as often as he cride Alas, the cride alas like wife with thirle redoubled found. And when he beate his breaft, or strake his feete against the ground, She made like noyfe of clapping too. These are the woordes that last Out of his lippes beholding still his wonted ymage past. Alas fweete boy beloude in vaine, farewell. And by and by With fighing found the felfe fame wordes the *Echo* did reply. With that he layde his wearie head against the grassie place And death did close his gazing eyes that woondred at the grace And beautie which did late adorne their Masters heavenly face. And afterward when into Hell receyued was his spright He goes me to the Well of Styx, and there both day and night Standes tooting on his shadow still as fondely as before The water Nymphes his fifters wept and wayled for him fore And on his bodie strowde their haire clipt off and shorne therefore.

The Woodnymphes also did lament. And Echo did rebound
To every forrowfull noyse of theirs with like lamenting sound.
The fire was made to burne the corse, and waxen Tapers light.
A Herce to lay the bodie on with solemne pompe was dight.
But as for bodie none remaind: In stead thereof they sound
A yellow floure with milke white leaves new sprong vpon the ground.

FINIS.

#### CEPHALUS AND PROCRIS

FROM

A petite Pallace of Pettie his Pleasure.

Containing many pretie Histories, by him set forth in comely colours, and most delightly discoursed.

Omne tulit punctum, qui miscuit utile dulci.

Imprinted at London, by G. Eld, 1608.

Small quarto. Black letter: not paged: Signatures A to Z + \* = 192 leaves, the last blank. Bodleian Library, Oxford, Wood, C. 33.

The previous edition, London, by R. W. [1567], and the third, 1613, are also in the Bodleian. In the Title of the first Edition "delightly" is "delightfully," and there are many diversities in the spelling, but probably no variations of consequence.

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#### "CEPHALUS AND PROCRIS."

"Cephalus, a lustie young gallant, and Procris, a beautifull girle, both of the Duke of Venice Court, become each amorous of other, and notwith-standing delayes procured, at length are matched in marriage. Cephalus, pretending a farre iourney and long absence, returneth before appointed time to trie his wives trustinesse. Procris, falling into the solly of extreme ielousie over her husband, pursueth him privile into the woodes a hunting, to see his behaviour: whom Cephalus hearing to rushe in a bushe wherein she was shrowded, and thinking it had beene some game, slayeth her unwares, and perceiving the deede, consumeth himselse to death for sorrow."

T is the provident pollicy of divine power, to the intent we should not be too proudly pust up with prosperity, most commonly to mixe it with some sowre sops of adversity, and to appoint the river of our happines to run in a streame of heavines, as, by all his benefits bountifully bestowed on vs we may plainly perceive, whereof there is not any one so absolutely good and perfect, but that there be inconveniences as well as commodities incurred therby. The golden glistering Sonne, which gladdeth all earthly wights, parcheth the Summers greene, and blasteth their beauty which blaze their face there in. The fire, which is a most necessary Element vnto vs, consumeth most stately towers and sumptuous cities: The Water, which we vie in every thing we

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do, deuoureth infinite numbers of men, and huge heapes of treasure and riches: the ayre, whereby we liue, is death to yo diseased or wounded man, and being insected, it is the cause of all our plagues and pestilences: the earth, which yéeldeth soode to sustaine our bodies, yéeldeth poysen also to bane our bodies: the goods which doe vs good, oftentimes worke our decay and ruine: children which are our comfort, are also our care: mariage, which is a meane to make vs immortal, & by our renuing offspring to reduce our name from death, is accompanied w cares, in number so endlesse, and in cumber so curelesse, that if the preservation of mankind, and the propagation of our selues in our kinde, did not prouoke vs therto, we should hardly be allured to enter into it. And amongst all the miseries, that march vnder the ensigne of mariage, in my fancy there is none that more tormenteth vs, then that hatefull helhound Jelousie, as the history which you shall heare, shall shew.

You shall vnderstand in the Dukes Court of Venice, spent his time one Cephalus a Gentleman of great calling, and good qualities, who at the first time he infinuated himselfe into the society of the Ladys & Gentlewomen, made no speciall or curious court to any one, but generally vsed a dutiful regard towards them all, and shewed himselfe in sporte so pleafant, in talke fo witty, in manners fo modest, and in all his conversation fo comely, that though he were not specially loued of any, yet was he generally liked of all, and though he himselfe were not specially vowed to any, yet was he specially viewed of one, whose name was *Procris*, a proper Gentlewoman, descended of noble parentage. And though at the first her fancy towards him were not great, yet she seemed to receive more contentation in his company, then in any other Gentleman of ye troupe. as material fire in fhort time growth from glowing coales to flashing flames: fo the fire of loue in her, in fhort time grew from flitting fancy to firme affection, & she began to settle so surely in good will towards him, that she resolued with her selfe, he was the onely man she would be matched too, if shée were euer marryed. And being alone in her lodging, shée entred with her selse into this reasoning.

How vnequally is it prouided, that those which worst may are driven to holde the Candle? that we which are in body tender, in wit weake, by reason of our youth vnskilfull, and in al things without experience, should be constrained to beare ye loathsome burden of loue, whereas riper yéeres, who hath wisdome to wield it, and reason to represse it, are seldome or neuer oppressed with it? Good God, what siery slames, of sancy doe fry within? What defire? What luft? What hope? What truft? What care? What dispaire? What feare? What fury? that for me, which haue always liued frée and in pleasure, to be tormented therewith, séemeth litle better then the pangues of death. For as the Colt, the first time he is ridden, fnuffeth at the fnaffle, and thinketh the byt most bitter vnto him so ye yoake of loue féemeth heauy vnto me, because my necke neuer felt the force thereof before, and now am I first taught to draw my dayes in dolour and gréefe. And so much the lesse I like this lotte, by how much the leffe I looked not for it, and fo much the more fower it is, by how much the more fodaine it is. For as the Birde that hops from bough to bough, and vttereth many a pleasant note, not knowing how néere her destruction draweth on, is caught in fnare, before the be ware: fo, while I fpent my time in pleafure, affoone playing, affoone purling, now dauncing, now dallying, fometime laughing, but alwayes loytering, and walking, in the wide fields of fréedome, and large leas of liberty, I was fodainly, inclosed in the straite bondes of bondage. But I sée, and sigh and sorrow to sée, that there is no cloth fo fine, but Mothes will eate it, no yron fo hard but rust will fret it, no Wood so sound, but Wormes will putrisie it, no Metall so course, but fire will purifie it, nor no Maide so frée, but Loue will bring her into thraldome and bondage. But séeing the Gods haue so appointed it, why should I resist them? séeing the destinies haue decréed it, why would I withstand them? seeing my fortune hath framed it, why should I frowne at it? séeing my fancy is fast fixed, why should I alter it? féeing my bargaine is good, why should I repent it? séeing I loose nothing by it, why should I complaine of it: seeing my choice is right worthy, why should I mislike it: seeing Cephalus is my Saint, why should I not

honour him: féeing he is my ioy, why should I not enioy him? séeing I am his, why should he not be mine: yes Cephalus is mine, and Cephalus shall be mine, or else I protest by the Heauens that neuer any man shall be mine.

Euer after this she observed all opportunities to give him intelligence, as modestly as she might, of her good will towards him. And as it happened a company of Gentlewomen to sit talking together, they entred into commendation of the Histories which before had beene tolde them, some commending this Gentlemans stories, some that, according as their fancie forced them: but *Procris* séemed to preferre the histories of Cephalus, both for that (saith she) his discourses differ from the rest, and besides that, me thinkes the man amendeth the matter much. Cephalus though out of sight, yet not out of hearing, replied in this fort. And surely, (Gentlewoman) that man thinketh himselfe much mended by your commendation, and assure yourselfe, you shall readily commaund, as you courteously commend him.

The Gentlewoman blushing hereat, said she thought he had not beene fo neere, but touching your answere (faith she) I have not so good cause to commaund you as to commend you: for as I thinke you well worthy of the one, fo I thinke my felfe far vnworthy of the other: but be bolde of this, if at any time I commaund you, it shall be to your commoditie. I cannot (faith he) but count yout commaundement a commoditie, onely in that you shall thinke me worthy to do you seruice: neither will I wish any longer to liue, then I may be able, or at least willing, to doe you due and dutifull feruice. If fir (faith she foftly vnto him) it were in my power to put you to fuch seruice as I thought you worthy of, you should not continue in the condition of a feruant long, but your estate should be altred, and you should commaund another while, and I would obey. shall be (good Mistresse saith he) in your power to dispose of mee at your pleafure, for I wholly commit my felfe to your courtefie, thinking my state more frée to serue under you, then to reigne ouer any other whatsoeuer: and I should count myselfe most happy, if I might eyther by seruice, dutie,

or loue, counteruaile your continuall goodnesse towards me. Vpon this the company brake off, and therwith their talke. But Cephalus, féeing her good will fo great towards him began as fast to frame his fancy towards her, fo that loue remained mutuall betwéene them. Which her father perceiuing, and not liking very well of the match, for that he thought his daughter not old enough for a husband, Cephalus rich enough for such a wife, to breake the bond of this amity went this way to worke. wrought so with the Duke of Venice, that this Cephalus was fent post in ambassage to the Turke, hoping in his absence to alter his daughters Which iourney, as it was nothing ioyfull to Cephalus, fo was it fo paynefull to Procris, that it had almost procured her death. being fo warily watcht by her waspish parents that she could neither see him, nor speake with him before his departure, she got to her chamber window, and there heavily beheld the Ship wherein he was forowfully failing away: yea she bent her eyes with such force to behold it that she faw the ship farther by a mile, then any else could possibly ken it. when it was cleane out of her fight she fayd: Now farewell my sweet Cephalus, farewell my ioy, farewell my life? ah if I might haue but giuen thée a carefull kisse, and a fainting farewel before thy departure, I should haue béen the beter able to abide thy aboode from me, and perchance thou wouldest the better have minded me in thy absence, but now I know thy will will wauer with the winds, thy faith will fléete with the floodes, and thy poore *Procris* shall be put cleane out of thy remembrance. why accuse I thee of inconstancy? No, I know the Seas will first be dry, before thy faith from me shall flie. But alas, what shall constancy preuaile: if thy life doe faile? me thinkes I fée the hoyfing waues like a huge army to affayle the fides of thy Ship, me thinkes I fee the prouling Pirates which pursue thée, me thinkes I heare the roaring cannons in mine eare which are shot to finck thee, me thinkes I sée the ragged rocks which stand ready to reaue thy Ship in funder, me thinkes I see the wilde Beasts which rauenously runne w open mouthes to deuour thée, methinkes I sée the théeues which rudely rush out of the woods to rob thée, me thinkes J

heare the trothlesse Turkes enter into conspiracy to kill thée, me thinkes I féele the furious force of their wicked weapons pitiously to spoyle thee. These sighes and thoughtes, depriued her both of seeing and thinking, for she fell herewith downe dead to the ground: and when her waytingwoman could not by any meanes reviue her, she cried out for her mother to come helpe; who being come, and having affayed all the meanes she could for her daughters recouery, and féeing no figne of life in her, she fell to outragious outcries, faying, O uniust Gods, why are you the authors of fuch unnaturall and vntimely death? O furious féend, not God of loue, why doest thou thus diuelishly deale with my daughter? O ten times cursed be the time that euer Cephalus set soote in this Court. name of Cephalus the maide began to open her eyes, which before death had dazeled, which her mother perceiuing, fayd; Behold, daughter, thy Cephalus is fafely returned, and come to fée thée. Wherewith she start from the bed whereon they had layde her, and staring wildly about the Chamber, when she could not sée him, shée sunke downe againe. her parents perceiuing what possession loue had taken in her, thought it labour lost to endeuour to alter her determination, but made her faithfull promise she should have their furtherance, and consent to have her Cephalus to husband at his returne, wherewith she was at length made strong to endure the annoy of his absence. It were tedious to tell the praiers, the processions, the pilgrimages, the Sacrifices, the vowes she made for his fafe returne: let this fuffice to declare her rare good will towards him, that hearing of his happie comming towards the Court, she feared least his fodaine fight would bring her fuch excessive delight, that her senses should not be able to suppresse it, and therefore got her into the highest place of the house, and beheld him comming a farre of, and so by little and little was partaker of his presence, and yet at the meeting, she was more frée of her teares, then of her tongue, for her gréeting was onely wéeping, word she could say none.

Cephalus inflamed with this her vnfaigned loue, made all the friends he could to hasten the mariage betweene them. But the old faying is,

hast maketh wast, and bargaines made in speed, are commonly repented at leafure. For maried they were, to both their inexplicable ioy, which shortly after turned to both their vnspeakable annoy. For the increase is fmall of féed too timely fowne, the whelps are euer blind that dogs in hast do get, the fruits full soone do rot, which gathered are too soone, the Mault is neuer swéete, vnlesse the fire be soft, and he that leapeth before he looke, may hap to leape into the brooke. My meaning is this, that Cephalus his share must néedes be forrow, who would so rashly and vnaduisedly enter into fo intricate an estate as wedlock is. The Philosophers willeth vs to eate a bushell of Salt with a man, before we enter into strict familiarity with him: but I thinke a whole quarter little enough to eate with her, with whom we enter into fuch a bond that only death must dissolue. Which rule if Cephalus had observed, he had preserved himselfe from most irkesome inconveniences. But he at al adventures ventred vpon one, of whom he had no triall, but of a little trifling loue. I like but little of those marriages, which are made in respect of riches, lesse of those in respect of honours, but least of all, of those in respect of hasty, foolish, and For foone hot, foone cold, nothing violent, is permanent, fond affection. the cause taken away, the effect vanisheth, and when beauty once fadeth (whereof this light loue for the most part ariseth) good will straight fayleth. Well, this hot loue she bare him, was onely cause of his hasty and heavy bargaine, for womanlinesse she had none, (her years were too young) vertue she had little (it was not vsed in the Court) modesty she had not much (it belongeth not to louers) good gouernment and flayed wit she wanted (it is incident to few women) to be short, his choise was rather grounded vpon her goodlines, then her godlinesse, rather vpon her beauty, then vertue, rather vpon her affection then discretion. But such as he sowed, he reapt, fuch as he fought he found, fuch as he bought he had, to wit, a witleffe Wench to his Wife. Therefore I would wish my friends, euer to sow that which is found, to féeke y' which is fure, to buy that which is pure. I meane, I would have them in the choise of such choice ware, chiefly to respect good conditions and vertue, that is the onely feed which will yéeld

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good increase, that is the onely thing worthy to be sought, that is the onely thing which cannot be too dearely bought. And whofoeuer he be, that in any other respect whatsoever, entereth into the holy estate of matrimony, let him looke for no better a peniworth then Cephalus had, which was a loathsome life, and a desolate death. For within a yeare or two after they had been married, his fancie was in a manner fully fed, and his difordinate defire of her began to decay, so that he began plainly to see, and rightly to iudge of her nature aud disposition, which at the first the partiality of his loue, or rather outrage of his luft, would not permit him to perceiue. And féeing her retchlesse regards and light lookes, which she now vsed towards all men, remembring therewithall how lightly he himselfe won her, he began greatly to doubt of her honest dealing towards him: and having occasion of a far iourney, and long absence from her, he wrought this practife to trie her trueth. He told her, his abode from her must of necessity be forty weekes: but at the halfe years end, by that time his hayre was wildly growne, he apparrelled himselfe altogether contrary to wonted guife, and by reason of his havre so disguised himselfe, that he was not knowne of any: which done, his necessary affaires dispatched, he returned into his own Country, and came to his own house in maner of a stranger which trauailed the Country where he found his wife in more fober fort then he looked for, and received fuch courteous entertainement, as was convenient for a Guest. Having soiourned there a day or two, at convenient time, he attempted her chaftity in this fort.

If (faire Gentlewoman) no acquaintance might iustly craue any credit, or little merits great méed, I would report vnto you ye cause of my repaire, & craue at your hands the cure of my care: but seeing there is no likely-hood that either my words shall be beléeued, or my wo reléeued, I thinke better with paine to conceale my forrow, then in vaine to reueale my suite. The gentlewoman somewhat tickled with these trisling words, was rather desirous to have him manifest the mistery of his meaning, then willing he should desist from his purpose, and therefore gaue him this answer.

I am (Sir) of opinion, that credit may come diuers waies besides

acquaintance, and my felfe haue knowne much good done to many without defart: and therefore if your words be true, and your defire due, doubt not, but you shall be both credited, and cured.

For the truenesse of my words (saith he) I appeale to the heavens for witnesse, for the duenesse of my desire I appeale to your courtesse for iudgement, the words I have to vtter are these.

There chaunced not long fince to trauell through the Country, wherein lyeth my liuing, a knight, named Cephalus: and though the report of the porte and house which I maintaine be not greate, yet it is fuch, that it fendeth me many guests in the yeare: it pleased this Cephalus to soiourne the space of thrée or four dayes with me, and in way of talke, to passe away ye time, he made relation at large unto me of his country, of his condition and state, of his speciall place of abode and dwelling, of his lands and liuing, and fuch like. I demaunded of him whether he were married, faying: All those things before rehearfed, were not sufficient to the attaining of a happy life without a beautifull, faire, and louing wife. With that he fetcht a déepe figh, faying: I haue (Sir) I would you knew, a wife, whose beauty resembleth the brightnes of the Sun, whose face doth difgrace all Ladies in Venice, yea Venus her selfe, whose loue was so excéeding great towards me, that before I was maried vnto her, having occasion to go in Ambassage to the Turke, she almost died at my departure, and neuer was rightly reviued til my returne, Good God, faid I, how can you be fo long absent from so louing a wife? How can any meate doe you good, which she giveth you not? How can you sléepe out of her armes? It is not lawfull (saith he) for euery man to do as he would, I must do as my busines bindeth me to do. Besides that, euery man is not of like mind in like maters. Lastly, it is one thing to have bin happy, it is another thing to be happy. businesse (said I) it seemeth not to be great, by the good company, which I thanke you, you have kept me these foure dayes: For your mind, I know no man that would willingly be out of the company of fuch a wife: For your present happinesse, indeed it may be your wife is dead, or yt

her loue is translated from you to some other. No (saith he) she liueth, and I thinke loueth me; but what good doth gold to him that careth not for it? And can you (faid I) not care for such a golden Girle? may I say, you have a wife more faire than fortunate, and she a husband more fortunate then faithfull. Alas (faith he) with teares in his eyes, it is my great care that I do so little care, but no more hereof I beséech you. But my blood being inflamed with the commendation which he gaue to your beauty, and pittying your case to have so carelesse a husband ouer you, I lay very importunately vpon him to impart the whole matter vnto me, and with much a doe I wrong these words from him. Sir (faith he) I shall defire you to impute my doings not to my fault, but to my fates, and to thinke that what so euer is done ill, is done against my will. so, that I remained marryed with my wife the terme of two whole years, what time I did not onely make of her, but I made a goddesse of her, and rather doltishly doted on her, then duely loued her: Now whether it were the punishment of the gods for my fond Idolatry committed vpon her, or whether they thought her too good for me, or whether the destinies had otherwife decreed it, or whether loue be lost when fancy is once fully fed, or whether my nature be to like nothing long, I know not, but at the two yéers end I began fodainly in my heart to hate her as deadly, as before I loued her déepely: yea her very fight was lothfome vnto me, that I could not by any meane indure it. And because her friends are of great countenance, and I had no crime to charge her withall, I durst not seeke deuorcemēt, but priuily parted from her, pretending vrgent affaires which constrained me thereto. Hereafter I meane to bestow my selfe in the warres vnder the Emperour, not minding to returne while she liueth. my maintenance there, I have taken order fecretly with my friends, to conueigh vnto mée yearely the reuenues of my land. Thus crauing your fecrefie herein, I have revealed vnto you my carefull cafe. The strangenesse of this tale made me stand a while in a maze, at length I greatly began to blame his difloyalty, to conceaue without cause so great disliking, where there was fo great cause of good liking. But Gentlewoman, to

confesse the trueth vnto you, my loue this time was so great towards you, that I neuer perswaded him to returne vnto you, meaning my selfe to take that payne, and knowing him better lost then found, being no better vnto you. Shortly after this he departed from me towards the Emperours Court, and I tooke my iourney hither as you see. And this is the tale I had to tell you.

Procris having heard this forged tale, with divers alterations and fundry imaginations with her felfe, somtime fearing it was true, for that he rightly hit divers points which had passed between her husband and her, sometime thinking it false, for that she had sirme considence in her husbands faith and loyalty towards her, assoone casting one likelyhood one way, assoone another, another way: at length fully resoluting with her felse that his words were vtterly vntrue, she replyed vnto them in this sort.

Good God, I fée there is no wooll fo course, but it will take some colour, no matter so vnlikely, which with words may not be made probable, nor nothing so false which disembling men will not faigne and forge. Shall it sinke into my head that *Cephalus* will forsake me, who did forsake all my friends, to take him? Is it likely he will leave countrey, kinsfolk, friends, lands, liuing, and (which is most of all) a most louing wise, no cause constraining him thereto? But what vse I reasons to refell that which one without eyes may see is but some coyned deuice to cozen me? No sir knight, you must vse some other practise to effect your purpose, this is too broad to be beléeued, this colour is so course, that euery man may see it, and it is so black, that it will take no other colour to cloud it, the thred of your hay is so byg, that the Cunnies see it before they come at it, your hooke is so long, that the bayte cannot hide it; and your deuice is too far fetcht, to bring your purpose néere to an end.

Gentlewoman (faith Cephalus) I fée it is some mens fortune not to be beléeued when they speake truely, and others to be well thought of when they deale falsely, which you have verified in your husband and me, who doubt of my words which are true, and not of his deeds

which are false. And this I thought at ye first, which made me doubt to disclose this matter vnto you: for I know it commonly to be so, that trauellers words are not much trusted, neither great matters soone beléeued. But when the time of your husbands returne is expired, and he not come, then will you fay, that Sir Sulahpec (for fo turning his name he termed him-· felfe) told you true. For my part, notwithstanding the great good will I beare you, would not fuffer me to conceale this matter from you, that you might prouide for your felfe: yet I am very well content you should give no credit to my words, for I would not you should beléeue anything which might gréeue you any way, and I would wish you to thinke well, till you fée otherwise: for euery euil bringeth greefe enough with it when it commeth, though the feare before procure none. Therefore I craue no credite for my words: my desire is, that you will beléeue that which you fée, which is, yt for your fake I have travelled with great perill and paine out of mine owne country hither to your house, that vpon the report of your beauty I was fo surprised therewith, that I thought euery houre a yeare till I had féene you, that hauing féene you, I have resolved with myselfe to live and die in your service and fight. Now if in confideration hereof it shall please you to graunt me fuch grace, as my good will deferueth, you shall find me so thankfull and gratefull for the same, that no future fortune shall force me to forget the prefent benefit which you shall bestow vpon me: and if it chaunce that your husband returne, you shal be sure alway to enioy me as your faithfull friend, and if he neuer come againe, you shall have me, if you pleafe, for your louing Spouse for euer. Yea marry (faith Procris) from hence came these teares, hereof procéeded your former fetch, this is it which hath separated my husband from me, which hath fent him to the Warres, which will cause him neuer to returne: a fine fetch forfooth, and cunningly contriued. Did that report which blazed my beauty (which God knoweth is none) blemish my name (which I would you knew is good) in fuch fort, that you conceived hope to win me to your wicked will? Were you fo vaine to affure your felfe fo

furely of my vanity, that onely thereupon you would vndertake fo great a iourny? No, you are conversant with no Cressed, you have no Helen in hand, we women will now learne to beware of fuch guileful guests. No, if you were as cunning as *Ioue*, that you could conuert your felfe into the likenesse of mine owne husband (as Ioue came to Alcmena in the likenesse of her husband Amphetrion) I doubt how I should receiue you, till the prefixed time of my husbands comming were come: much leffe shall your forged tales or importunities constraine me to receiue you into that credite, and admit you into that place, which is, and shall be onely proper And this answere I pray you let suffice you, otherwise to my husband. you may leaue my house when yée list. Cephalus liked this geare reasonable well, and perswaded himselfe, that though he had a wanton Wife, yet he had no wicked Wife. But knowing it the fashion of Women at first to refuse, & that what angry face soeuer they set on the matter, yet it doth them good to be courted with offers of curtifie, he meant to prooue her once againe, and went more effectually to work, to wit, from craft to coyne, from guiles to gifts, from prayers to presents. For having received great store of gold and Jewels for certaine Land, which he sold there whither he trauelled (the onely cause in déed of his trauaile) he presented it all vnto her, faying he had fold al that he had in his own Country, minding to make his continual aboad with her, and if she meant so rigoroufly to reject his good will, he wylled her to take that in token thereof, and for himselfe, he would procure himselfe some desperate death, or other, to auoyd that death which her beauty and cruelty a thousand times a day draue him to.

The Gentlewoman hearing those desperate words, and seeying that rich fight, moued somewhat with pitty, but more with pention, began to yeeld to his desire, and with Danae to hold vp her lap to receive the golden shewre. O god gold, what canst thou not do? But O divill woman, that will do more for gold then for good will. O Gentlewomen what shame is it to sel vilely, that which God hath given fréely, and to make a gaine of that, which is more grateful to women then men, as

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Tiresias gaue iudgement. Hereof came that odious name whore, which in Latine is Meritrix a merendo of deferuing or getting: a thing fo vnnaturall, that very beafts abhor it: fo vnreasonable, as if one should be hired to do ones felfe good: fo vnhonest, that the common stewes thereof first tooke their beginning. But to returne to our story. Cephalus séeing the lewdnesse of his wife, bewraied himselfe vnto her who he was: whereupon she was surprised with such shame, and he with such sorrow, that they could not long time speake each to other: at length she fell downe vpon her knées, humbly crauing his pardon. Cephalus knowing women to be too weake to withstand the might of money, and thinking that her very nature violently drew her to him, whom being her husband though to her vnknown she loued intierly, he thought best for his own quiet, and to auoyd infamy, to put vp this prefumption of euil in his wife patiently, and to pardon her offence: and fo they lived quietly together But within short time, shée partly from want of gouernement, and partly thinking her husband would reuenge the wrong which she would have done to him, fell into fuch a furious iealousie ouer him, that it wrought her own destruction, and his desolation. For this monstrous mischeife was so merueilously crept into her heart, that she began to haue a very careful and curious eye to the conuerfation of her husband, and with her felfe finisterly to examine all his words and works towards her. For if he vsed her very familiarly, she supposed that he flattered her, and did it but to collour his falshood towards her: if he looked solenmely on her she feared the alteration of his affections, and the alienation of his good will from her, and that he rowed in some other streame: if he vsed any company and frequented any mans house, she thought by and by that there dwelt the Saint whom he ferued: if he liued folitarily, and auoyded company, she iudged forthwith yt he was in loue some where: if he bidde any of his neighboures to his house, why, they were his goddesses: if he inuited none, she thought he durst not, least she should spie some priuy trickes betwéene them: if he came home merrily, he had fped of his purpose: if fadly, he had received some repulse: if he talked pleasantly,

his Mistresse had set him on his merry pins: if he said nothing, she remembred it was one of the properties of loue to be filent: If he laughed it was to thinke of his loue: if he fighed, it was because he was not with her: if he kist her, it was to procure appetite against he came to his mistres: if hée kist her not, he cared not for her: if he atchiueth any valiant enterprise at armes, it was done for his mistresse fake: if not, he was become a carpet knight: if he fell out with any, it was some open enemy to his priuy friend: if he were friends with all men he durst displease none, least they should detect his doings to her: if he went curiously in apparrell, it was to please his mistresse: if negligently he liued in absence: if he ware his haire long, he mourned because he could not be admitted: if short, he was received into favour: if he bought her any apparrell, or any other prity trifling trickes, it was to please her, and a bable for the foole to play with: if he bought her nothing, he had inough to doe to mainetaine other in brauery: if he entertained any feruant, he was of his mistresse preferment: if he put any away, he had some way offended her: if he commended any man, he was out of question his baude: if he praised any woman, she was no doubt his whore: and fo of other his thoughts, wordes, and deedes, she made this fuspitious suppose and iealous interpretation. And as the Spider out of most sweet flowers sucketh poyson: so she out of most louing and friendly déedes towards her, picked occasions to quarrell, and conceyued And fo long she continued in these carefull conjectures, causes of hate. that not onely her body was brought low, by reason that her appetite to meat failed her, but also she was disquieted in minde, that she was in a manner besides her selfe: whereupon in great pensiuenesse of heart, she fell to preaching to her felfe in this fort.

Ah fond foole, wilt thou thus wilfully worke thine owne wracke and ruine: if thy husband commit treason against thee, wilt thou commit murder vpon thy selfe: if he consume himselfe away with Whores, wilt thou then consume away thy selfe with cares: wilt thou increase his mischiefe with thine owne miserie: if he be so wickedly bent, it is not my

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care can cure him: for that which is bred in the bone, will not out of the If he be disposed to deale falsly with me, it is not my wary watching which will ward him from it: for loue deceived Argus with his two hundred eyes. If he should be forbidden to leave it, he wil vse it the more: for our nature is to run vpon that which is forbidden vs: vices the more prohibited, the more prouoked, and a wild Colte, the harder he is rained, the hotter he is. If I should take him tardie in it, it would but increase his incontinent impudency: for being once knowne to haue transgressed the lawfull limittes of loue and honesty, he would euer after be carelesse of his good name, which he knew he could neuer recouer againe. And why should I séeke to take him in it? should I séeke to know that, which I ought to féeke not so much as to thinke on? was euer wight so bewitched to run headlong vpon her owne ruine? So long as I know it not, it hurteth me not, but if I once certainely knew it, God knoweth how fodainely it would abridge my daies. And yet why should I take it so grieuously? am I the first that haue béen so serued? Hath not Juno her felfe suftained the like iniury? But I reason with my selfe as if my husband were manifestly conuicted of this crime, who perchance, good Gentleman, be as innocent in thought, as I wrongfully thinke him to be nocent in déed: for to confider aduisedly of the matter, there is not so much as any likelyhood to leade me to any fuch opinion of him, he vieth me honeftly, he maintaineth me honorably, he loueth me better then my lewde dealing toward him hath deferued. No, it is mine owne vnworthinesse that maketh me thinke I am not worthy the proper possession of so proper a Gentleman: it is mine own luftful defire that maketh me afraide to loofe any thing: it is mine owne weaknesse, that maketh me so suspitious of wrong: it is mine own incontinency, which maketh me iudge him by my felfe. Well, the price of my preiudiciall doings towards him is almost paide, and if paine be a punishment, then have I endured a most painfull punishment: but let this deare bought wit do me some good, let me now at legth learne to be wife, and not to thinke of euils before they come, not to feare them before I have cause, not to doubt of them in whom is no

doubling, nor to mistrust them in whom is no treason, and faithfully to loue him, that unfainedly loueth me. After this she indeuoured to do such fond toyes forth of her head, and for a while she liued louingly and quietly with her husband, but sodainly, by reason of one looke which he cast vpon one of his neighbours, she fell into her old vaine of vanity againe. And as second falling into sicknesse is euer most dangerous, so now her folly was growne to such fury, and her disease so incurable, that she could not conceale it any longer, but flatly told her husband to his teeth, yt she thought he did misuse her.

Cephalus knowing his owne innocency, and féeing her imbecility, gently prayed her not to conceiue any fuch euill opinion of him, faying: If neither regard of God, neither respect of men, neither reuerence of the reuerent state of mariage, could feare me fro such filthinesse, yet assure your felf, the loyall loue I beare you, would let me from fuch lasciuiousnesse. For beléeue me, your person pleaseth me so well, that I thinke my selfe sweetely satisfied therewith. Yea if Venus her selfe should chance vnto my choice, I am perswaded I shold not prefer her before you. her beauty would intifingly draw me to her, fo my dutie would necessarily driue me to you. Therefore (good Wife) trouble not your felfe with fuch toyes, which will but bréed your owne vnrest, and my disquiet, your torment and my trouble, yea and in time perchance both our vntimely Let Deianyra be a prefident for you, who suspecting her husband Hercules of spouse-breach, sent him a shirt dyed with the bloud of the Centaure Nessus, who told her that shirt had vertue to reviue love almost mortified: but Hercules had no fooner put it on, but it stuck fast to his flesh, and fryed him to death, as if it had béene a fury of hell: which when shée knew, with her owne hands shée wrought her owne destruction. the vnworthy end which that monfter iealousie brought this worthy couple to, and foresée (swéete wife) that it bring not vs to the like bane. words could worke no effect w her, but rather increased her suspition, perswading her selfe, that as in faire painted pots poyson is oft put, and in goodly fumptuous Sepulchres rotten bones are rife, euen so fairest words

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are euer fullest of falshood. Yea the more courteously he showed himselfe, the more culpable she thought him to be. Which Cephalus séeing, because he would take away all causes of suspicion, abandoned all good company, and spent his time solitarily, hunting in the woods, and seeking the spoile of spoiling sauage beasts. But this helhound Jelousie did so haunt and hunt her, that she could in no place be in rest, but made her plod from her pallace to the woods, to watch whether he there hunted a chafte chafe, or not. And one day as she dogged him wher he was layd downe to rest amongst ye gréen leaues, she heard him utter these words, Come gentle Ayre, and refresh my wearied spirits: W such like words of dalliance, which he (being hot) spake to the gale of wind which pleasantly blew vpon him. But shée thought he had spoken to some woman with him, whereupon she furiously fell to the ground, tearing her hayre, and scratching her face: and though her griefe would not giue her leaue to speake, yet to her selfe fhe thought this: and can the Traitor thus treacherously deale with me? Had the forow which I fustained only for his absence before I was married to him, or any way owed him any thing, almost cost me my life? and now shall his presence procure my death? Did I powre out pensiue praiers for his fafe return from the Turkes? and doth his returne, returne my good will with fuch dispight? O would to God the Turkes had torne him in péeces, that he had neuer come home to martir me in this manner. Woolues neur pray vpon Woolues: his fraud was nothing inferiour to their falshood, and therefore it had béen in vaine for him to haue halted before a Créeple: but me, being but a fimple shéepe, sée how soone this fubtile foxe could deceiue. Is this the fruite of my feruent loue? Is this the felicity I expected in marriage? had I knowne this, I would neuer haue knowne what the fubtill fexe of men had meant. I would rather, as they fay, haue led Apes in hell after my death, then haue felt al ye torments of Hel in my life. But had I wist, is ever had at the worst: they that cast not of cares before they come, cannot cast them off when they do come. It is too late to cast Anchor, when the ship is shaken to péeces against the Rockes: it booteth not to fend for a Phisition, when the sick

party is already departed. Well, I will yet go fée the curfed caufe of my careful calamity, that I may mittigate fome part of my martirdome, by fcratching her incontinent eyes out of her whorish head: and thereupon rowfed her felf out of the shrub wherein she was shrowded. Cephalus hearing fomewhat rush in the bush, thought it had bin some wild beast, and tooke his dart and strocke the tame foole to the heart. But comming to the place, and féeing what he had done, he fell downe in a fwoune vpon her: but with her striuing vnder him with ye panges of death, he was reduced to life, and faid: Alas my Procris by my felfe is flaine. Which she (not yet dead) hearing, faid, Alas your Ayre hath brought me to this end. With that he vnderstood how the matter went, and faid, Alas (fwéet Wife) I vsed those words to the winde. Why then (faith she) not you but that winde gaue me this wound. And so ioyning her lips to his, she yéelded vp her breath into his mouth, and dyed. And he, with care confumed, tarried not long behind her, to bewaile eyther his owne déed, or her death.

Now Gentlewomen, let this casuall end of this Gentlewoman be a Caueat to kéepe you from such wary watchings of your Husbands, it is but a meane to make them fall to folly the rather, as the thoughtful care of the rich man causeth the théese the sooner to séeke spoyle of him. But if you will know the chiese way to keepe your Husbands continent, is to keepe your selues continent: for when they shall see you, which are the weaker vessels, strong in vertue & chastity, they wil be ashamed to be found faint in faith & loyaltie: when they shall see you constant in good wil towards them, they wil seare to be found sickle in faith towards you: when they shall see you loue the faithfully, you shal be sure to haue them loue you seruetly. But if you shal once shake off the sheete of shame, & giue your selues over to choise of change: then assuredly make account, your husbands will eschew your companies, loath your lips, abandon your beds, and frequent the samiliarity of they care not who, if not of you.

### THE STORY OF

### NARCISSVS

#### **FROM**

### CHAUCER ROMAUNT OF THE ROSE.

1455-1548. Aldine Edition, 1852.

and so befell, I rested mee Besides a well under a tree, Which tree in Fraunce men call a pine,

But fith the time of King Pepine Ne grew there tree in mannes fight So faire, ne fo well woxe in hight, In all that yard fo high was none. And springing in a marble stone Had nature fet, the footh to tell, Under that pine tree a well, And on the border all without Was written on the stone about Letters fmall, that faiden thus, Here starfe the faire Narcissus.

Narcissus was a bachelere, That Love had caught in his daungere, And in his nette gan him so straine, And did him so to weepe and plaine,

That need him must his life forgo:
For a faire lady, that hight Echo,
Him loved over any creature,
And gan for him such paine endure,
That on a time she him tolde,
That if he her loven holde,
That her behoved needes die,
There lay none other remedie.

But nathelesse, for his beaute
So fierce and daungerous was he,
That he nolde graunten her asking,
For weeping, ne for faire praying.

And when she heard him werne her so, She had in herte so grete wo, And tooke it in so grete despite, That she without more respite Was dead anon: but ere she deide, Ful pitously to God she preide, That proude hearted Narcissus, That was in love so daungerous, Might on a day ben hampered so For love, and ben so hote for wo, That never he might to joy attaine; Then should he fele in very vaine What forrow true lovers maken, That ben so villainously forsaken.

This prayer was but reasonable,
Therefore God held it firme and stable:
For Narcissus shortly to tell,
By aventure came to that well
To rest him in the shaddowing
A day, when he came from hunting.

This Narcissus had suffred paines For renning all day in the plaines, And was for thurst in great distresse Of herte, and of his wearinesse, That had his breath almost benomen. Whan he was to that well ycomen, That shaddowed was with braunches grene, He thought of thilke water shene To drinke and fresh him wele withall, And downe on knees he gan to fall, And forth his necke and head outstraught To drinke of that well a draught: And in the water anon was fene His nose, his mouth, his eyen shene, And he thereof was all abashed, His owne shaddow had him betrashed, For well wend he the forme fee Of a childe of great beautee, Well couth Love him wreke tho Of daungere and of pride also That Narcissus sometime him bere, He quite him well his guerdon there, For he mused so in the well, That shortely the footh to tell, He loved his owne shaddow so, That at the last he starfe for wo: For when he faw that he his will Might in no manner way fulfill, And that he was so faste caught That he him couthe comfort naught, He lost his wit right in that place, And died within a little space,

And thus his warifon he tooke For the lady that he forfoke.

Ladies I praye ensample taketh, Ye that ayenst your love mistaketh: For if of hir death be you to wite, God can full well your wile quite.

When that this letter of which I tell, Had taught me that it was the well Of Narcissus in his beaute, I gan anon withdrawe me, When it fell in my remembraunce, That him betide such mischaunce.

FINIS.

### NARCISSVS

### **FROM**

### GOWER CONFESSIO AMANTIS,

Book i. p. 118, ed. Pauli, London, 1857.

Confessor . . . .

orthy, my fone, if thou wolt live
In vertue, thou must vice escheue
And with lowe herte humblesse sue,

So that thou be nought furquedous.

Amans. . . . . . . My fader, I am amorous,

Wherof I wolde you befeche

That ye me fome ensample teche,

Which might in loves cause stonde.

Confessor . . . . My fone, thou shalt understonde

In love and other thinges alle,

If that furquedrie falle,

It may to him nought well betide,

Which useth thilke vice of pride

Which torneth wisdom to wening

And fothfastnesse into lesing

Through foll imagination.

And for thin enformation

That thou this vice as I the rede

Escheue shalte, a tale I rede,

Which fell whilom by daies olde,

So as the clerke Ovide tolde.

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Hic in speciali tractat confessor cum amante contra illos, qui de propria formofitate prefumentes amorem mulieris dedignantur. Et narrat exemplum, qualiter cuiufdam principis filius nomine Narcizus estivo tempore, cum ipfe venacionis causa quendam cervum folus cum fuis canibus exagitaret, in gravem fitim incurrens necessitate compulsus ad bibendum de quodam fonte pronus inclinavit, ubi ipfe faciem fuam pulcherrimam in aqua percipiens putabat se per hoc illam nimpham, quam poete Ekko vocant, in flumine coram fuis oculis pocius confpexisse, de cuius amore confestim laqueatus, ut ipsam ad se de fonte extraheret, pluribus blandiciis adulabatur, fed cum illud perficere nullatenus potuit, pre nimio languore deficiens contra lapides ibidem adjacentes caput exverberans cerebrum effudit. Et sic de propria pulchritudine qui fuerat prefumptuosus de propria pulchritudine fatuatus interiit.

There was whilom a lordes fone, Which of his pride a nice wone Hath caught, that worthy to his liche To fechen all the worldes riche There was no woman for to love. So high he fet him felfe above Of stature and of beaute bothe, That him thought alle women lothe. So was there no comparison As towarde his condition. This yonge lord Narcizus hight. No strength of love bowe might His herte, whiche is unaffiled. But ate laste he was beguiled. For of the goddes purveiaunce It felle him on a day perchaunce, That he in all his proud fare Unto the forest gan to fare Amonge other, that there were, To hunten and disporte him there. And whan he cam into the place, Where that he wolde make his chace, The houndes weren in a throwe Uncoupled and the hornes blowe, The great herte anone was founde With fwifte feet fet on the grounde. And he with spore in horse side Him hasteth faste for to ride, Till alle men be left behinde. And as he rode under a linde Befide a roche, as I the telle, He figh where fpronge a lufty welle.

The day was wonder hote withalle, And fuch a thurst was on him falle, That he must outher deie or drinke. And downe he light and by the brinke He tide his hors unto a braunche And laid him lowe for to staunche His thurst. And as he cast his loke Into the welle and hede toke, He figh the like of his visage And wende there were an ymage Of fuche a nimphe, as tho was fay, Whereof that love his herte affay Began, as it was after fene Of his fotie and made him wene It were a woman, that he figh. The more he cam the welle nigh, The nere cam she to him ayein. So wist he never what to fain, For whan he wepte he figh her wepe, And whan he cried he toke good kepe, The fame worde fhe cried also, And thus began the newe wo, That whilom was to him fo straunge. Tho made him love an harde eschaunge To fet his herte and to beginne Thing, whiche he might never winne. And ever amonge he gan to loute And praith, that she to him come oute. And other while he goth a fer And other while he draweth ner And ever he founde her in one place. He wepeth, he crieth, he axeth grace,

There as he mighte gete none.

So that agein a roche of stone, As he that knewe none other rede, He smote him self til he was dede, Wherof the nimphes of the welles And other that there weren elles Unto the wodes belongende The body, which was dede ligende, For pure pite that they have Under grave they begrave. And than out of his fepulture There fpronge anone peraventure Of floures fuche a wonder fight, That men ensample take might Upon the dedes whiche he dede. And tho was fene in thilke stede, For in the winter fressh and faire The floures ben, which is contraire To kinde, and fo was the folie Which felle of his furquedrie. Thus he, which love had in disdeigne, Worst of all other was beseine, And as he fet his prife most hie, He was left worthy in loves eye

Confessor . . .

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And most bejaped in his wit,

Wherof the remembraunce is yit,

So that thou might enfample take

And eke all other for his fake.

## The fable of O

uid treting of Narcissus, trā=
flated out of Latin into
Englysh Mytre, with
a moral ther buto, very pleasante to
rede.

册.加亚x.

God resysteth the proud in energ place But but o the humble he geneth his grace. Therfore trust not to riches benti nor stregth All these be bayne, & shall consume at length.

Emprynted at London by Thomas Mackette, and are to be sold at hys shop in Cannynge strete, oner agaynste the thre Cranes.

In the original the borders are filled in with rude woodcuts, which do not appear to have any reference to the flory, and therefore have not been reproduced.

### THE PRENTER TO THE BOOKE.

to all estates, that vyce doeth refuse,
In the maye be learned how to perceuer synne to abhorre vertue to vse.

The wyfe the aucthour wyll excufe by caufe he inuayeth, agaynst fynne and pryde, Who caufeth many a one, parilously to slyde.

In the may the wyfe learne vertue in dede
In the maye the stronge manne, of hym selfe knowe
In the maye the ryche manne, of hym selfe reed
how to gather hys ryches, or them to bestowe
wyth most worthy matter in the doeth flowe
who seketh in the for profyt and gayne,
Of excellent matter sone shall attayne.

[w.c.]

### THE ARGUMENT OF THE FABLE.

Ireope had a Sonne by Cephicious named Narcissius, whose contynuaunce of lyfe Tyricias a prophete, affyrmyd to be longe, yf the knowledge of hym selfe, procuryd not the contrary, whose sentence here nowe Ecco the callynge Impe, from whome Iuno had berefte the ryght vse of speche, so loued this Narcyssus, that throughe the thought and care that she sustained, for the gettynge hys good wyl that euer despysed her, she consumed the relykes, of whiche consumed Carcas were torned into stones. The greate dysdayne of Narcyssus, herein Ramusia Straungely reuenged, for he heated through hutinge

by the drynkynge of a well, supposynge to quenche hys thurste — espyed therein the shadowe, of hys face, wherewyth he was fo rauyshed that hauynge no power to leue hys

blynde desyre for the attaynyng of an impose wi-

belytye, there he starued. For the preperation, whose buryall the Nimphes, had ordyned souch furnituer as ther vnto apperteyned & had. Retornyd to the solemne,

Erthynge

and buryall of fuche a carcafe, they founde in sted of the ded Corpis a yelow floure which with vs beareth the name

of a daffadylly.

a cut.

THE ENDE OF THE ARGUMENT.

Ireope whome once Ciphicious, dyd embrace,

and raushe i his crokid floudes wher she was shut fro grace. 7

Dyd trauell and brynge forth when tyme of berth befel

a chyld euen then who loue had lyked well, 6

And hym Narcissus named of whome the lot to learne, yf he shoulde number manye yeares, and perfecte age discerne - 7

The reder of hys fate Tiricious yea dyd faye

If that the knowledge of hym felfe, his life dyd not decaye,

Ful longe a vayne pronounce, this femed tyll hys death,

By furye quaynte dyd make it good, and vnsene lose of brethe.

For twentye yeares and one, Narcissus death escaped What tyme no chylde was feene fo fayre, nor yong man better shapyd

A nomber bothe of men and maydes, did hym defyre,

But bewtye bente wyth proude dysdayne, had set hym so on fyre

That nether those whome youthe in yeares, had made his make

Nor pleasaunte damsels freshe of heue, coulde wyth him pleasure take

This man the fearfull hartes, inforcynge to hys nettes

The caulyng nimphe one daye, behelde that nether euer lettes

To talke to those that spake, nor yet hathe power of speche

Before by Ecco this I mene, the dobbeler of skreeche

A body and no voyce, was Ecco yet but howe

The blabbe had then none other vse of speach, then she hath now

The later ende to geue of euery fence or clause,

wherof the wyfe of Jupiter, was fyrst and chyfe the cause

For that when she dyd seke, the fyllye Imphes to take

that oft she knewe wythin the hylles, had lodged wyth her make

This Ecco wyth a tale, the goddes kepte fo longe

that well the Imphes myght her escape, but whe she sawe this wrong

This tonge quod she where wyth, so ofte thou dydeste dysceaue

the goddes Juno lyttyll vse of speche, shall erste receaue

And so her thretininges proue, yet Ecco endyth speche wyth dobling found the wordes she heareth, & sendeth againe wi screech

Thus when Cyphicious Sonne, the desartes walkinge faste wyth wandrynge pace she had espyed, her loue and on hym caste

Wyth stealyng steppes; she followeth fast her hote desyre and styl the nerer that she comes, the hotter is her syre

None other wyse then as the nerer fyre dothe lye to brimstone matters mete to borne to flayme doth more applye,

Howe ofte oh wolde she fayne, wyth plesaunte wordes him glad and faune on hym wyth prayers swete, but nature it forbad,

And letteth her to begynne, but that she doth permytte full preste is Ecco to perfourme according to her wytte,

In lyftynge for to heare, fome founde hys mouth escape whereto her wordes fhe myghte applye, and him an aunswere shape,

By chaunce Narcissus, led from companye alone dyd saye is anye here to whome, she answereth her a none,

He musyth and amasyd, doth loke on euerye syde and cauling loude come nere he sayth, whom she byds yeke abyde,

Agayne he looketh aboute, and feynge none that came, Whystlyst thou me quod he, who harde her answere euen the same

He stayeth and not knowyng, whose this sounde should be come hether let vs mete he sayde, and let vs mete quod she

Then with fo good a wyll, as thoughe she never harde a found that lyked her halfe so well, to answere afterwarde

And to perfourme her wordes, the woodes she soone forsooke and to imbrace that she desyred, aboute the necke hym tooke

He flyeth faste awaye, her foulded armes that sprede aboute hys necke he caste awaye, and euer as he flede

Death would I chuse, ere thou hast power of me quod he whom she none other answere made, but thou hast power of me

and after that wyth leves, she hid her shamefast face wythin the woodes in hollow caues, maketh her dwellynge place,

Yet loue dothe no whyt more decrese, but wyth her smarte agmentith styll and watchynge cares, consumyth her wretched harte,

By lenenes eke her skyne is dryed, and to eare her bloude confumeth, so hath she nought, but voyce & bones to spare,

Whereof is nothinge lefte, but voyce for all her bones they fave as to her lykeste shape, were tourned into stones,

And fence the woodes hath bene, her home her felfe to hyde from euerye hyll and nought, but founde in her dothe none abyde

Thus here they other nymphes, of wooddes and waters borne had he dysceaued, and youngmen yeke, a nomber had in skorne,

At last wyth handes lyft vp, soone to the goddes dyd playne that so hys hap myght be, to loue and not be loued agayne,

Wherto it semed wel, Ramusya gaue eare and sought to graunte this inste request, it after dyd appeare

A fprynge there was fo fayre, that stremes like syluer had whiche nether shepardes happe to synde, nor gotes that vpwarde gad

Uppon the rocky hyls, nor other kynde of beste, wyth flashing feete to foule the same, or troble at the leste,

Wherein them felues to bathe, no byrdes had made repare, nor leffe had fallen from any tree, the water to appeare,

About the which the grounde had made some herbes to growe and eke the trees had kept the sunne, from comynge doune so lowe

Narcyssus theare through heate, and wery hunters game a glad to take rest dyd lye hym downe, and fast beheld the same,

And as he thought to drynke, hys feruent thurste to slake A dryer far defyre hym toke, by lokyng in the lake

For feynge as he dranke, the image of hys grace therewyth he rapt, fell streyght in loue, wyth shadowe of his face

And museth at hym selfe, with which astonied cheare, as image made of marble white, his countenance did apeare,

Lyke starres he seyth hys eyes, and bacchus fyngeres swete he thought he had on goulden heares, for Phebus not vnmete

A necke lyke yuery whyte, a mouth wyth fauoure good a face wyth skynne as whyte as snowe, well coleryd wyth bloud

All whych he wonders at, and that he lyketh well is euen him felfe that wonder makes, with small aduice to dwell

He sees that he doeth aske, agayne doth hym desyre together he doeth burne him selfe, and kyndel eke the syre

The well that him dysceaued, how ofte kyst he in vayne howe ofte there in his armes he dround, in hope for to attayne

The necke, that he defyred fo muche to imbrace and yet himselfe he could not catche, in that vnhappye place

Not knowyng what he feeth, therewith he is in loue and those fame eyes that, erroure blindes, to errour doth him moue

Ah foole, why doest thou seke, the shape that wyll not byde nor beyng hathe, for turne thy face, away and it wyll slyde

The shadowe of thy selfe, it is that thou does see and hath no substaunce of it selfe, but comes and bydes with thee

Yf thou canste go awaye, with thee it wyll departe yet nether care for meate or slepe, could make him thus astarte

But in that shadowe place, befyde the well he lyes where he behelde his fayned shape, with vncontented eyes

And lyfting vp those eyes, that his, destruction made vnto the trees that stode aboute, he raught his armes and saide

"Hath euer loue, oh woodes delte crueller with man you knowe that hyding place, hath bene to louers now and than

Now can you call to mynde, you that fuche worldes haue laste that euer anye pyned so, by loue in ages paste.

I fee and lyke it well, but that I lyke and fee yet fynde I not fuche errour loe, this loue doth bring to mee

And to increase my grefe, no say nor yrkesome waye no hylles nor valeys, with closyd, gates, dothe saye our meting nay

A lytle water here, dothe feuer vs in twayne, he feketh I fee, that I defyre, to be imbraced as fayne,

For looke how ofte my lippes, I moue to kysse the lake so oft he sheweth his mouthe, content, full well the same to take

To touche thee, might full well, a man wolde thinke be dime it is the lefte of other thinges, that louers oughte to shine

What so thou be come forthe, why doste thou me disseyue why flyest thou hym, that the somuche, desyreth to receyue

My bewtie and mine age, truely me thynkes I fe it is not that thou doste mislyke, for nimphes haue loued me

Thou promyste to me a hope, I wotnot howe

with friendly cheare, and to mine armes the fame thou dost vnbowe

Thou smylest when I laughe, and eke thy trekeling teares

when I doe weepe I ofte espy, with fines thy countenaunce steares

By mouing of thy lyppes, and as I ges I lerne

thou speakest words, the sence whereof, myne eares can not deserne

Euen this I am I fe, my proper shape I knowe

wyth louing of my felfe, I borne I mone, & beare the glowe

What shall I doe, and if I aske what shall I craue

aboundaunce brings me want, with me, it is that I would craue

Oh wolde to God I myght, departe my body fro

in hym loues this that wyshe is strang, hys lyking to for go

But nowe my strength, throughe payne is fled, and my yeares

full fone or lyke to ende, thus dethe away my youth it beares

Yet dethe that endeth my wooes, to me it is not so fure

He whom I loue ryght fayne, I wold myght lyue alenger houre

Nowe to one quod he, together let vs dye

In euell estate and to his shape, returneth by and by

And wyth his gusshynge tearys, so vp the water starte

hys shape that therby darkened was, whiche when he sawe departe

Nowe whether doste thou go, abyde he cryed faste

forfake not hym fo cruelly, hys loue that on the cast

Thoughe thee I may not touche, my forowes to asswage

yet maye I looke, relefe to geue vnto my wretched rage

And whylest he thus tormentes, he barred all his cheste before the well with stonye fystes, and beates his naked breste

T

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With a carnacion hue, by strockes thereon dyd leaue none other wyse then apples whyte, wyth ruddy sydes receaue,

Or as the growing grapes, on fundry clusters strepe a purpyll coler as we se, or euer they be rype,

Whyche as he dyd espye, wythin the water clere on lenger could he duere the payne, he sawe he suffred there.

But as by fyre, to waxe ameltyng doth infue and as by hete the ryfing funne, confumeth the mornynge due,

So feblyd by loue, to waste he doth begynne at length and quyte consumeth, by heate of hydyng fyre wythin,

13!

And nether hath he nowe, heare of red and whyte no lyuelynes nor lufty strength, that earst dyd eyes delyte

Nor yet the corpys remaynes, that Ecco once had loued whiche tho wyth angry mynd she vewed, to sorow she was moued,

And loke howe ofte alas, out of hys mouth dyd passe fo ofte agayne wyth boundyng wordes, she cryed alas alas,

And when that he hys fydes, wyth rechles handes dyd stryke she also then was hard to make, a sounde lamentynge lyke

Thus lokyng in the well, the last he spake was thys alas thou ladde to much in vayne, beloued of me a mys,

Whych felfe same wordes a gayne, this Ecco streight dyd yell and as Narcissus toke hys leue, she bad hym eke fayre well

Hys hed that hym abused, vnder the grasse he thraste and deth shut vp those eyes, that on there master mused faste

And when he was receyued, into that hyllye place be yeke wythin the ogly ftype, behelde hys wretched face

The wood and wattrye nimphes, that all hys fusterne were bewayles hys lot as is ther wonte, wyth cuttynge of theyr heare

Whose waylinge Eccoes sounde dyd mournyng lyke declare for graue pompe, a bayre wyth lyghtes and fyre they dyd prepare

Then body was ther none, but growing on the ground a yelowe flower wyth lylly leaues, in fted therof they founde.

JANAS. FABULE.

# THE MORALIZATION OF THE FABLE(•) IN OUID OF NARCISSUS.



Tale wherein some wysdome may be founde May be alowed, of such as lyes refuse, Hereon I meane not, that my wytte can grounde

A matter fytte for all menne to vse, The prayse hereof I vtterly refuse, And humbly them beseche to reade the same, Me to excuse or by theyr Judgement blame.

For neither I presume, by youthfull yeares, To clayme the skyl that elder solkes, doe wante, Nor vndertake that wyser often seares, To venter on my spites, then would pante Right well I knowe, my wyttes be all to skante But I by your correction, meane to trye, If that my head to reason can applye.

The vmbelnes of ye author.

I meane to shewe, according to my wytte
That Ouyd by this tale no follye mente,
But soughte to shewe, the doynges far vnfytte
Of soundrye folke, whome natuer gystes hath lente,
In dyners wyse to vse, wyth good in tente
And howe the bownty torneth to theyr payne
That lacke the knowledge, of so good a gayne.

To fuche as inbrafe not kno lege.

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T 2

Profitable coūfel. Whiche Ouid now this Poete fure deuine
Doth collour in so wonderfull a sorte
That suche as twyse, refuse to reade a lyne
Wyth good aduice, to make their wytte resorte
To reasons schole, their Lessons to reporte
Shall neuer gather Ouids meanyng straunge
That wysdome hydeth, with some pleasaunt chaunge.

Hys tales doe Joyne, in suche a godly wyse,
That one doth hange vpon a nothers ende,
As who should saye, a man should not despyse,
To loke before whiche waye hys worke wyll bende
And after howe he maye the same amende
Thus Ouid bydes hys readers for to knowe
The thynges aboue as well as those belowe.

The fable that he tretyd of before
Is howe that Juno fell in argumente
Wyth Jupiter, which after leafuer more
To wryte at lardge, then tyme conueniente
For fouche acause haue in defferente
But to be shorte, Tericious was theyr iudge
Whose sentence Juno semed for to grudge

For she because he sayde not as she wolde
Berest him of his eyes and made him blinde
As one vnsitt to vew the worlde that coulde
No better Judge vnto a womans mynde
Redres where of none Jupiter colde find
But with some honour to releue his wooe
Eche thinge to come he made him surely knowe.

140

The formeste profe, where of in this same tale Lireope, the nymphe receued now
That dyd demaunde an answere not to fayle
If that her Childe, to home her lykinge vowe
Euen at the fyrste was geuen him to allowe
Shoulde not parsite years, and manie growe
Yea yea quod, he him selfe yf he not knowe.

Here as I fayd, appearith that the ende
Of euery tale another doth begynne
Here lykewise may we se the poette, bende
To byd vs loke his meaninge here with in
Supposinge that, ther wittes be verye thin
That will be bolde the skabard of the blade
And not the knife wherfore the shethe was made.

Desserve the truth of euery thynge.

For if that Ovids meaninge was to wryghte
But how Narcissus, drinkinge of a wel
With shade of him selfe dyd so delyghte
That there til deth he thoughte to starue and dwell
Bothe him a soole, a ly in verse to tell
The wise mighte think, and those that rede the same
To be vnwyse and merite greatier blame.

(A

M

The torninge of Lycaon to a, beast
Doth well declare that to the wicked sorte
Full heneous plagis preparid be at leaste
Of god that to ther doinges will resorte
With Justice hande at home they cannot sporte
But yf they seke for to withstande his wyll
They finde to worke them selues a waye to spill.

God punifheth for finne.

141

Т 3

God preserueth the Juste.

By sayinge-eke, of Pirha, and her make
Dengalyon from the confuming floude
What else is mente but god a boue dothe take
An order euer to presarue the good
From perill still, in timis that they be woode
That sew or none but souche as god doth chuse
Can happie lyue, or them from harme excuse.

A prayse of verginite.

And Daphus chaunginge to the laurer grene
Whose leues in winter neuer loste there hue
Doth well to vs betoken as I wene
That souche as to virgynitie be true
Mortall glorye euer shall ensue
And as the laurer lyues in winters rage
So shall ther prayse though death deuour there age.

A good warning to yonge people.

Of Pheton eke Appolles wretched fonne
That wolde presume his fathers carte to gyde
Of corage more, then counsell wel begonne
What may be thoughte, but souche as will a byde
With small aduice not from there will to slyde
And do refuse ther fathers councel suer
There helpeles harmis, vnto them selues procuer.

The hede wysdome of the poetes.

What nedyth me examples to reherfe
Sith I do take an other thinge in hande
These shewe that poetties colour vnder verse
Souch wysdome as they can not vnderstande.
That lyghtelye lyst to loke on lernynges lande
But suche as wyth aduyce, wyll vewe the same
Shall lessons fynde therby, ther lyues to frame.

And now to tourne vnto the tale I meane
To treate vppon when that the dome was rede,
Of this Cephicious fonne, by one that cleane
Had loft the fyght of all that nature brede
A vayne pronounce, it femed that he fprede
Whose sentence hym selfe, dyd not know
To perfyght age hys lyfe he shall bestowe.

Tericias heare whome maye we lyke vnto
Euen fuche a man, as hath no mynde to gayne
Wyth ryghteus lyppes, that feke no wronge to do
That yelde to ryches, for no maner of payne
Ne yet the truthe in anye thinge wyll layne
Which shall as he was blynde for Justice sake
Be quyte berefte of all that he can make.

Happy ar they that do soo.

For he that wylnot Junose servaunte be I meane not now the pleasyng of the stoute And myghty dames that wolde have all agre Unto theyr fancees that they go aboute But he I saye, and profe doth put no doute That wyl not seke the ryche soulke to please Through hate and wronge, hath often lyttle ease.

Truth is often shente.

Yet when they lacke this vse of worldely syghte That lyttel haue they lefte on erthe to see And that by wronge another hath theyr ryghte Bycause to wyll, ther wyttes wolde not agre By losse herof they got a greater see For god of good doth gyue the knowledge more Then all the gayne of erthe coulde the restore.

10

The cars of the worlde leteth vertue.

And have respecte to thynges that be aboue.

In moche more perfecte wyse, the certayne helthe
Shall they dyscerne, then souche as have a love
To vayne desyers that ryse for to remove
And forther be they a byll to a vowe (as love)
Of hydden thinges then worldlye solke alowe.

The folish people regard no vertu nor good coufell. But as Teryssus Judgemente semed vayne
In the foreredyng of Narcyssus fate
So folyshe folke, from credyt wyll refrayne
Of wysdomes voice, that seldome comes to late
They only marke, the presente erthely state
Without regarde of anye thynge at all
What in this lyse or after may besaule.

Profecies be dought ful to medell with all. And yeke agayne regarde how Ouid heare Of prophecies doth show the doughtefulnes Whose meanynge neuer playnely doth appeare In doughtefull wordes that hath a hid pretence Wheron we gesse, but greate experience Full ofte we fynde and prouynge of the same Doth well declare our iudgements be by ame.

We muste refer those thynges y<sup>t</sup> passeth our know ledge. Wherfore we nether oughte to make to lyghte By the depining of a skylfull voyce
Nor yet presume to fare aboue oure myght
As of the certayne skanning to reioyce
Of hedden thinges that reche beyonde our choyse
For who can surely say it will be so
Or dystaloue the thinge they do not knowe.

144

Tericyas voice dyd Pentheus despyse
In countynge faulse the thynges that he foresawe
Yet of his deth they gesse dyd seme to wyse
Which he for tould by hys deuininge law,
And Pirechus iugemente yeke appeared vayne
That wolde presume of dowtfull speche to make
A certayne sence the meaning to mystake.

So that herby righte well we may regarde
What happe they have that worke by doughteful gesse
To skorninge solke, & yeke the euile rewarde
That often faulyth the poete doth expresse
Thus two extremes he teachis to redresse
And by Narcissus warnith vs to be ware
Of the mishap, that pride doth still repare.

People to take on them yt yt passeth there know-ledge.

For wel Narcissus may betoken here
Souche one as hath that other members wante
As strengthe and power a cause of weakers feare
A passing witte about the ingnoraunte
Of beughtie stayer in riches nothinge skante
And to conclude frome chefe of natuers packe
That hath the choyse that other thousandes lacke.

Pride mar reth al.

Who beinge decked with fo goodlye giftes Shall have a nomber that will moche requier Of the acquayntaunce, for the divers dreftes Which fancie craueth to content defyre But yf he have the fame a bufyd fyer That this Cephicious fonne did her receaue Exampile take him felfe he shall desceaue.

U

145

A proude harte cometh to confucio. The man that thinkes him felfe to have no make Eche offred frendeship, streighte, will quite resuse For so narcissus carid not to take

The feloweship of souch as sought to chuse His companie a boue the reste to vse

But as by pride he grwe in great disdayne

So for rewarde his ende was full of payne.

That rich is and bewty be vayne.

Whose strengthe is souche that it can moch preuayle Yet cannot saye, I am the mooste of ryghte Whose heapis of golde, be of soul hyghe a vayle Yet nede not brage, to be the ritchest wight Whose bewghtie yeke full pleasaunte is in syghte Yet hath no cause to saye aboue the reste I all dyspice for natuer made me beste.

A notabill exiā pell for proude people.

No Cretuer hath euer yet bene soche
That can iustely saye, I moste excell
God thought here of the pride was verye moche
When Lucyfer he caste from heauen to hell
In showynge wher presuminge folkys should dwell
None oughte to truste to ryches or to strengthe
To power or bewtye, all consumith at lengthe.

To the ryche or dysdain-full man.

The Ryche, and proude, dyfdaynefull welthye man That Lazarus forbad, the crommes to eate Whiche from his borde shoulde fall mighte after ban His mouche a boundaunce and his dentye meate Which was the cause of all his torment greate Yet yf he coulde haue vsed well his gayne He lyttel shoulde haue had of all his payne.

146 Destile Englished by Microsoff W

Now Cressus yeke, the welthy kinge of Lide Whose soms of goulde wer passinge to be toulde Dyd se at laste his ritches wolde not byde As Solon sayde his ende that did be houlde Wherfor we proue, who potteth ther truste in golde Or slypper welthe ar sene in care to dwell And lose at laste, the good they like so well.

Marke thys.

Of strengthe agayne, who will him selfe auaunce shall se that conqueste goes not all by myghte. This Dauid made the Phelystians, to graunte. That slue there giaunte Golyas ther kinghte. Agaynste the which noman the thought to wyghte. For all his pride yet sawe they at the laste. Him ouer throwe and ded by Dauydes caste.

No man oughte to truste in his owne strength.

Nowe Sampsons strengthe that caused all this wooe I euer pas & Miloes mighte so straunge
That coulde induer a forlonge wel to go
And on his backe an oxe to beare the raung
For all his mighte to weke estate did chaunge
When that his strengthe did bringe his latter oure
To show the ende of myght and mortall power.

A notabell exfampell for the hymynded.

Senacharyb the stronge assyryan kynge
Dyd put his whole affyaunce in his power
Yet Ezechias, prayers good dyd brynge
His sore destruction in a soden ower
By myghte the Angell, dyd hys hoste deuower
Wyth death where by Senacharib, myght knowe
That God full soone, his might could make full lowe.

God is ye gener of vyctorye.

many profytable exfamples. Darius slighte, which Ferres ouer throwe And Terus slaughter, by the Sicicthian Quene Be fytt examples, for to let vs knowe, That who to power, wyll put their trust and wene By onely might to vanquyshe, all befene Of this their purpose oftentymes to fele When fortune lyst to turne her happie whele.

Pryde is the destroyer of many good gyftes. That bewties babes, muste bide the hard prepare
That ofte is sente, to bate their Iolye chere
Emonge the reste, doth Absalon declare
When not wythstanding, all his bewtie clere
And eke his sayre and yelowe golden heare
Betwene the bowes dyd hange, tyl that hys soes
Wyth deathes despatche, dyd ryd hym of his wooes.

1. 1.

The tranfitory thiges of this world are not to be truftyd. The forowes greate, of Menelawes wyfe
Whose bewtie fayre, so farre to se was sought
The wretched ende, of Cleopatres lyfe
Whose ryche araye, was all to derely bought
Dothe plainly shewe, that all was vaine and nought
Thus riches strengthe and power, confesse we muste
Wyth bewtie eke, to slypper be to truste.

Agayne we fe, eche mortall thynge decaye A damage by dyfpleafure, hath the ryche And bewties blomis, full fone are blowne awaye The stronge by syckenes, feles a feble stitche From wele to woe, thus by promyse pytche Our tyme is toste, with suche vnsuerties change As to beholde, aduice maye thinke full strange.

Yet some ther be so poussed vp with pride And as Narcissus, drouned in dysdayne
That lyghte regarde they have what will abide So farre vn ware of ther in suing paine
Of other solke vnreakinge they remayne
As tho they thoughte, who wothie wer to be
A mate sulmete, & selowe fite for me.

Difdaynfullnes and orabell vice.

To whome it happes as to Cephicious sonne
It chaunced her which Ecco did dyspise
The caulinge nimphe which ernist loue begonne
In hastie sorte dyd ende in wofull wise
Not muche vnlyke the vayne desyers that rise
By fruteles thoughts to get some folyshe thinge
Which harme, or else repentance farre will bring.

But by thys fable some there be suppose
That Ouyd mente to showe the fauinge sorte
Of slattringe solke whose vsage is to glose
With prayers swete, the men of gretiest, porte
And moste of welthe to whome the still resorte
In hope of gete, refusing nought to lye
The ende of speche as Ecco they applye.

A flaterar is not to be trufted.

For yf the men by whome they wane to gayne shall saye me thinketh that this is verye well

Euen verye well they aunswer strayght agayne

As the aduice had byd them so to tell

When verye nought they same mighte, reason spell

The ende of euerye fortunes darlinges voice

Thus they repete without a forther choyse.

No man shal learn the truth of a flaterar.

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The condycyons of a flaterar.

Nowe yf a tiraunte faye it shall be so None other thinge but so they have to speake Although it tourne a thousande vnto wooe The strong maye sloupe to wracke maye goo the weke So they the Riche, maye please they nothinge racke The same, they saye, they aunswer after warde As though it twise were worthye to be harde.

Bocas a wryter of this fame.

X

And leste I seme to overskippe the sence
Of anye wryghter worthye to be knowne
Wherby the poettes wise and hid pretence
With other wittes by travell greate, great hath sowne
To showe what good of Ouides seede, is growen
Through my defaute may skanned be a mysse,
Uppon this sable, Bocase wryghtethe this.

By Ecco whiche dothe, spoken wordes repleate
And els is dome, I faine doo vnderstande
That mortaule folke dothe loue with feruente heate
And foloweth faste, in euery plase and lande
As thinges wheron, her beinge all dothe stande
And yet the same a nomber will forsake
And lyghte esteme for folyshe pleasures sake.

Within whose well of shininge, gaye delyghtes
That we maye lyke vnto a water coulde
That slydynge is some time as Bocase, wryghtes
Them selues that is, ther glorye, they be holde
And are so sure in luste and pleasure coulde
That rapte therewith not abyll to assarte
From these they be or from ther madnes parte.

And there at Laste, they dye which shame forsoke That them somoche desyred to embrace Whose lyse so loste, for lyttell prayse dyd loke Of vertuse voyce, that bydes in euerye place And byddeth same to euery Coste to chase There prayses greate that cause well deserve Not with there Corpis to let, there name to starue.

Fame-other good or euell.

But fuche as, will make lyght the loue, of fame For Lycorous luste, that lyketh them so well By good desarties, and rekes for no good name Howe muche in wytte, or beughtie they excell Howe stronge or ryche so euer they shall dwell Ther deinty ioyes, there body name and all They lose at ones, which dethe ther lyse, dothe call.

And yf pare happes, that natuer dyd bestowe More good of them in lyfe then of the reste And that ther by there some remembraunce growe Of natuers bountye, gyuen them for the beste Euen lyke a fadinge slower, this slytinge geste I maye recimbell, which is freshe to daye And yet or night is wetherid clene awaye.

What Bocas mente thus somwhat haue I toulde The skanninge to of others ges herein I haue and will at laste at large vnfoulde But where I left, nowe fyrste I will begynne To showe howe moche the hastye sorte shall winne By there dysdayne, the which Narcissus here Dothe represente to me as dothe appeare.

Of youth full tyme yll spent.

For fyrste who was his bewtye and his shape There with and notes of others his dysdayne And then shall marke of his ende and his myshape Who blinded was with his to good a gayne As in a glasse shall se the picture playne Of a full proude and ouer weninge wyghte That natures gystes dysdayne to vse arighte.

And fythe I have declared here before What lyttell truste, of ryghte we ought to have To that, whiche we receue, for to restore To hym that firste our pleasynge treasures gave To suer to Ioye but when he lyste to crave The good he sente the same he takyth a waye Or we be ware, our hap so soone decaye.

Nowe wyll I showe that erste I sayd I wolde
Of this same talke in some Comparing sorte
What I conceue, the whiche not as I sholde
Yf I declare, and that my wittes resorte
Without the reche of wisdomes sober porte
Nowe of the learned I doo craue
And of my Iudgmente here the sence you haue.

I fayne a man, to have a godly wytte
The felfe fame yeares that this Narcissus hade
With lyke dysdayne of others farre vnfytt
And then immagin one that wolde be glade
With counsayle good to cause him for to knowe
To make his witte bothe sober wise and sade
That prides rewarde is to be made ful lowe.

And thiffame one I, Ecco prefuppose
By whome I gesse that good aduice is mente
Whiche is ful lothe a godly witte to lose
And sorye moche to se the same yl spente
She soloweth him therfore for this intente
To make him marke and well regarde the ende
Of euerye thinge that he dothe once intende.

Her nature is not to be full of talke

Not to deuice, but to aduice full well

wordyes y<sup>t</sup> fpringe frō youthefull thoughtes at walke

Not greinge still to reasons sober spelle

The endinge sence whereof she aye doth yel

As who shoulde saye we ought to regarde the cause

And ende of speche ofte spoke with lyttel, pause.

To fuche as fpeke with out ad vife mente.

For fythe eche wordys and doinge oughte of righte To be refarred vnto some reasons ende With out respecte, whereof lyttel mighte Our doinges reste which to no purpose bende To sharpiste wittes, aduice, her loue douth sende As syttiste soulkes, to gayne her greate good will If they receyue the good, she profers stil.

Nowe howe she waves this man, that hath this witte I nede not tell, syth Ouyd doth declare But hym she foloweth as she thinkes it sitte Tell that she se him, voyde, of wanton care To shape an aunswere then she dothe prepare To everye cencethat he shall speake or sounde To cause him marke therof the certayne grounde.

To fuche as geue them felues ouer to pleafur of vanites.

1 1 V - 1 1 1 1

Wytte

well vfed

moste nedes be pro-

fitabell.

The ende of euerye sence she repetis
Where by for what he spake he maye deserne
But he that on the vaynes of plesuer beatis
His wanton shippe without astedye starne
Of good aduice shall nothynge racke to learne
But her resule when she wolde him imbrace
Affection so a waye doth reason chase.

So this same man whome nature witte hath lente A vertue greate to them that vse it well Aduice, perhappes canne be contente

To heare and lysten what her wordes can spell But when he once espies she thinketh to dwell Contenually with him to be his make

Here offrid frendeshippe strayght he doth forsake.

To lyue by loffe his good he doth refuse Unbrydelyd will oh whether wilte thou trayne This wandring witte that hath no power to chuse The reddye waye to souche a perfite gayne But as the blynde to passage right, dothe paine Him selfe no more then when he goith amis To winne thy woys as smouche thy trauayle is.

Pryde is a vayne thinge.

But whye accause I will that maye be charmed By good aduice yf thou haddeste not dysdayne Thy pride, thy pryde, hath worste of all the harmed That pouses the vp vppon presumcions vayne Whiche maketh those, continue, that wold be fayne Of thy good will to make thy wittes full wise Whose loue thou haste, the proffet to despise.

This witte refusing good aduice loue And wandringe faste to willes vncertayne reach Dothe let her starne, that sought a waye to moue Then happye ende that profe doth planelye teache Is full prepared, dysdaynefull solke to appeache Whose pride is souche as puttes a waye the sighte Of counsayle good and euerye iugement righte.

To fuche as dyfday nes good counfayl.

And so aduice I leue forsaken quite
As Ecco was for all her greate good will
And will declare, wittes rashe and madd dyspite
Of suche a frende neglect for lacke of skyll
Wherby he faste procures him selfe to spill
As one vnware, of all his wooes to come
Whose reckles lyse receueth a wretched dome.

A careles lyfe thus led in youthfull yeares A wilfull waye be femeth well to take So this fame witte as wilde defyer him steres Unconstantely, for luste and pleasures sake From this to that his vayne inuenciones wake A resteles time in nedeles worke doth spende Till that hereof he findes the folyshe, ende.

Then werye quite of all this wanton sporte

And trustinge moche to tast a more stabyll drynke

To prayse well bycause he dothe resorte

Whereby mishappe, he rather comes I thynke

Whose pleasaunte fare, and swete delyghtinge drinke

Who shall approche will thinke a thousand yeare

Tyll they haue sene there, in the water cleare.

Which hath in it no foule nor oglye fyghte
Nor lothfome lokiynge ther a bate to stande
The siluer streames so shininge be and brighte
As can delyghte the greatest lorde in lande
The Ladys yeke sull fayer wyth hande in hande
Will saste repare vnto this pleasaunte well
Wherewith aduice, I wyshe them all to dwell.

Whiche for bycause that witte dyd quite dyspyse Nowe marke his harme, and harde predestenid woo This well he faste behouldes in musynge wise And lyes to drinke where more his thurste dothe growe A lasse for that him selfe he doth not knowe For ther he seethe the image of his grace Hys shape and yeke proporcion of his face.

His wittes his strengthe and euerye other gyste That maye be thoughte a vertue anye waye Appeareth therwith euerye sondrye shifte That nature sendeth to make the carkes gaye And yeke that Fortune lendes for eche assaye There nought is hid that is worthye prayse to pyke Nor ought is sene, that men might well mislike.

Where on they faster that his eyes be caste
There at the more his maruell doth increace
And yeke the more his maruel thus doth laste
The lesse he sekes his blinde desyer to cease
Which for syth loue to putte him selfe in prese
To lyke the thyng that better ware to lacke
Then by souche loue to bringe him selfe to wracke.

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For who so Couettes that he cannot catche And moste alloweth that nedyth mooste amendes With so good will, and still desyres to watche Suche wretched Joyes a corsid, lyse that spendeth As profe doth teache vnto dystruccion bendes Delyted so with that he shoulde resuse And quite for sakinge that he oughte to chuse.

But of his loue suche is the blynde, respecte
And suche the swete, delightinge wretched plighte
That his a vaile he blyndelye doth neglecte
To helpe him selfe as one that hath no mighte
So rauished is he with the pleasinge sighte
Of that to him whiche lyttell pleasure gaynes
Unlesse we counte the wynning good of paynes.

For in this well to well he vewes the forme
Of euerye gyfte, and grace that nature gaue
To hym for that he chefelye shoulde perfourme
With good, moche good, his good therby to saue
Yet be his good, as sure is euel to haue
He gaynis the losse that other neuer fele
Which haue not wone suche welthe by fortunes whele.

of,

And whye bycause he demes not as he oughte
Eche vertue lyketh value of the same
His face, the beste that euer was wrought
And shape he thinkes deserueth no maner blame
By wytte he wennes ful wyunderus thinges to frame
And what he hathe he thinkes all the beste
Besyds him selfe dispicinge all the reste.

There be to many fuche.

All though in dede, he nether be so fayer So well proporfinid, nor so suerlye wise Ne yet in strengthe, be abyll to compayre With halfe the nomber that he dyd dyspise Aboue them al he thinkes him selfe to prise, Whiche ouer weninge, wins him all his wooe A simpyll gayne I count, that hurtes me so.

To fuche as flatter the felues.

For rapte fo faste, through his abused eyes Euen on him selfe, whereof he doth delighte With in this well no fautes he euer spies Whereby him selfe he anye waye might spite But as eche sace appearithe, sayre & quyte Thoughe it be soule with in the flatringe glas This lyinge lake, shewes euerye gyste to passe.

Wherto he strayght consentes by Judgemente blind And grauntes to have asmuch as semeth, and more So easye lo, selfe loue is nowe to kinde So some is had, so sweet agreeous fore So glade he is to kepe his harmis in store So moche desyrous for to abyde his woo And yeke so lothe his mischese to for goo.

Which causith this, bycause of nature all Be pleased well, well of them selues to here And yet the wyse, with good aduice will calle Unto them selues yf they, deserve to beare The praysys greate which seme so true & cleare By others mouthes whiche euer taulke the beste Of them they se, in good estate to reste.

Now witte that wantes all that wisdome willes
The wise to have is voyd of this respecte
For what he hath he thinkes it greatlye skylles
But what he is, the whylst he dothe neglecte
Thus Joye to have, so mouche doth him insecte
That care to be, so good as he appeares
He quite forsaketh, so blyndely love him bleres.

Through which he lofythe euerye verteous strengthe And lackes the skyl, so godlye gyftes to vse So euery good doth tourne to bade at lengthe And he consumeth, him selfe that doth abuse This lot is sente to him that will refuse Aduices loue, to lyghte on prayseth well Wher tyll he starue he still delytes to dwell.

To starue I meane, the good he hath to lose
To whiche I thinke him selfe he suer doth binde
That of him selfe more good doth presuppose
By lokinge in this present well so blinde
Them in him selfe a wifer man can finde
For who dothe couet him selfe of wifer skole
Then dedes him showe, doth proue him selfe a sole.

Who thinkes he hath more then he doth posses. In this not only is dysseued quite
But hath so moche of that he hath the lesse
Of wit I meane, wherin who shall delyghte
More then he oughte him selfe doth this dyspite
Un wittinge clene, the more he thinkes he hathe
Euen by somoche, hath lesse, as Plato sayth.

Suche as thinkes them felues wife and yet ar folvsh.

So he that demes, his witte aboue the reste So moche the lesse, then others, hath here by And he that thinkes, his one of all the beste The worste of all it reason will replye Al though the same he neuer can espie Bycause he trusteth the lyinge well of prayse Whereby his wit and all he hath decayes.

For fyth, the well of prayse, as well constessed Uppon the springes of vnaduised talke As of the voyce of wisdome, that resistes The speches of foolys, whose tonges a wrye will walke Besydes the pathe, of reasons, gidinge balke It maye welbe that suche them selues dysseaue As of vntrouth, a certayne truthes conseue.

We must not truste our owne wittes heste. Thus what hath made, this witte to starue we see Selfe loue the very hid consuming fore. Of godly wittes, that else could well agre. To every sence of wisdoms present lore. And now to showe the very cause wherefore. They lose the strength of this so good a gayne. And leve advice, for sothe it is dysdayne.

This enuius heare, dyfdayne, this dayntie, thynge When it begins to harbour, in thy brefte
Of anie man this harme it fyrste doth bringe
Contempte of those in better state, that reste
Then he is in, that countesh to be beste
So that his faultes, who sayne wolde haue him knowe
And by his frende he countes him as his soe.

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Then of contemptes procedyth, hautye pride
The which who gettes shall neuer lyghtely leue
So grete an euel so faste as sene to byde
Euen to the beste when it beginneth to cleue
That honour, wit, or anie gyste receue
This of dysdayne, contempte, wherof procedes
The poyson pride, this same selfe loue that bredes.

The contemptes of vertue commeth by pryde.

Wherfore hereby I may conclude, a right
That as contempte, dyd cause Narcissus quayle
So by dysdayne eche wyghte, doth lose his myghte
And euery vertue through thissame, doth faile
As well Narcissus proueth in this same tale
Who loste through loue eche thinge he mooste dyd lyke
For his dysdayn who worse reuenge could pike.

All dyfdayne ful folkes are compared vnto Narcvffus.

Can greter woo to anie man betide
Then that to lose wherin he moste delites
No suer and yet to syrcuyte and pride
This is the Juste reuenge, that still requites
Ther grete dysdayne, and al ther oulde dispites
To lacke of that, at laste they lyke so well
Which wante aboundaunce, makes with them to dwel.

This fence is straunge, & yet as true as quainted. That plentie shoulde be cause of greter, lacke. A man in helthe can neuer, lyghtlye faynte. The happye man no missery dothe smacke. The Riche, by ritches, seles no nedye, wracke. Agayne who sittes in honours shyning chare. Is farre inough from wretched peoples share.

This is worthy to be marked.

à Oct.

A true faynge.

And what can happe, thus harme the happie man Or can fuche welth, ther maister bringe to woo Can honors, forse ther honors them to ban Can all this good so greue vs thus what no Yes yes alas it proueth often so Of agis paste exaumpils neuer grounde Of these our dayes to manie may be founde.

Honor & Ryches by godes good gyftes.

Be therfore al these godly gystes to blame
Bycause they come to wracke that them possesses
Na to be ryche it is no maner shame
Ne honour hurtis that helps to redres
The wronged soulke whome rigour doth oppres
Nor oughte is euel wherof the rightefull vse
Who shall observe maye have a Juste excuse.

Be ware of a bufynge honor and ryches. But this aboundaunce who shall euell abuse
And quite forget from whence these vertues slowe
The good they have therby they quite resuse
And every gyste vnto agrese shall growe
Mysuse of good thus them shall over throwe
Even as Minaruais pipis that Marcias sounde
Misused him harmed with swetenes of the sound.

This Marcias, was a boysterous country man The pleasaunte pipes of pallase once he founde The which to blowe assone as he began Euen of them selues dyd gyue so swete a sounde That better thoughte he not aboue the grounde Wher in he strayghte dyd take so grete a pride As though his mouthe dyd al, this musyke gyde.

Through whiche the mufys with ther armonye He thoughte could not so fwete a sounde prepare And eke Appollo god of melodye He maye dyssende doune from his shininge chare Also with him presuminge to compare Full well contente to lose his lyse if he Made not his pypes more swetely to agre.

Then musikes god who seinge all his pride Him fyrste dyd farr excel in conning playe And then to make him by his couenaunte, byde He made the skyn, of all his bodye slaye An euell rewarde for this his vayne assaye Unhappye gyste that gyues no better gayne Naye solyshe man, that gydes it to thye payne.

So that heareby I gather euerye gyfte
Misusyde maye harme the honours of the same
And though to some, that natures bountye lyste
A grace where of a nother shall be lame
This godly geste, is not a whyte to blame
Although their honours through the same shall quayle
The rightefull vse, that lacke, of souche a vayle.

Good gyftes mysse vsed.

For yf fo be, that Marcias had knowen
That of him felfe, not all his conning came
He nether wolde haue striuen to haue blowne
Ne yet presumed to venter for the game
With him that was the auchter of the same
If he had knowen howe, well to vse this gaine
He it mighte well haue kepte & not bene flayne.

That der dain is the destroyer of the wif dome. But who can knowe, that wil dysdayne to learne And who can lerne that reckes not to be taughte So well to vse his welthe who can deserne That this dysdayne, this vename, greate, hath caughte This same made Marcias, that he neuer raught To knowe of whome his melodye dyd rise This made Narcissus, Ecco yeke dyspise.

And to conclude this caufyde, witte forfake
Aduice whofe lacke, dyd lofe him all his gayne
For loke euen as Narciffus by the lake
His beughtie lofte by bewtyes fore dyfdayne
And that his profet purchefte, all his payne
So witte, that hath dyfdayne, fhall fo prefume
That throughe his witte, his wit fhall clene confume.



A good vie of the Aucther. Wherfore, this vice, that everye vartue marres
That private weale, converts to prevate woo
That eche degre, ther rightefull dewtye bares
Who redyth, this tale, I wishe, so well mighte knowe
That in ther hartes, no sede therof mighte growe
Where of eche, wighte devoide, by good aduise
Maye ryghtely vse there gystes of greatiste prise.

Thus have you harde the simpill sence
That I have gathered by my symple witte
Of Ouides tale, whose wise & hid pretence
Though as I should parhappes I have not hitte,
Yet as I could and as I thoughte it sitte
I have declared, what I can conseve
Full glade to learne, what wifer solke parceaue.

And now to kepe my couenaunte & procede
Of others Jugementes, to declare the fecte
Of thissame tale, Ficius wrytes in dede
A wise oppinion not to be neglecte
Of souche asseme, to be of reasons secte
The which I wolde not skip emonge the reste
Leaste his Inuencion, some maye thinke the beste.

Fyfius a writer of the fame.

A rashe mans minde, that hath no skyl sayth he By this Narcissus verye well is mente
His proper shape, that hath no power to se
That is the proper, office which is sente
Unto the minde, by no meane can conuente
To se and marke, as eche man oughte of righte
And to performe accordinge to ther mighte.

But as Narcissus, onlye dyd desyer
Hys shadowe in the water to imbrace
So this same minde dothe nothinge els requier
Of brittil bewtye, but to marke the case
That in the bodie hath the bydinge place
Which onlye is the shadowe of the minde
As it mighte knowe in case it were not blinde.



Thus minde, thus noughte defyringe, but his shade
That is the beutie in the carcase frayle
Not beinge abyl to deserne the trade
The which it oughte of righte for to assayle
Hereby forsaketh, quite the one a vayle
And losyth bothe his proper shape herein
And yeke his shadowe hath no power to win.

For every minde, becoms the bodys man In fo louinge it, it felfe, dothe quite despife The boddys vse, and yet it no waye can Enioy and have accordinge to the guise And order due that natuer doth deuice But thus doth both the bodys vie mystake And of it felfe the office true forfake.

Better it is to haue the mynd garnished w<sup>t</sup> vertu then a folyshe bodi bewty ful.

The office of the minde is to have power Uppon the bodye, and to order well The bodys office yeke in euery hower It is of the minde to lerne the perfite skyll The vayne defyers that rife, him by to kill Wherby the mynde dothe kepe his perfite strength And yeke the bodye vanquishe loste at length.

Now where the minde is drowned with defyre Of fuche delyghtis as to the bodye longe The boddye then moste nedes consume with fyer Of raginge lustes aboute the fame that thronge So that the minde, is cause of bothe ther wronge To put it selfe, out of the proper place And bringe the bodye, to fo euel a cafe.

The mid beynge replenyshed with cuyl bryn geth body & foule to confusion.

For thus the minde, that oughte of righte, to be The teacher of the bodye to do well Doth make the fame to euery euill agre Procuringe that it shoulde of right expell Wherby in bothe, a mouinge blinde doth dwell Euen as within Narcyffus dyd remayne That through his shadowe to be soche agayne.

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And as Narcissus, neuer coulde attayne
His shadowe which he wisshed for so faste
And that his loue dyd lede him to his payne
Euen so thys minde that reasons bondes hath paste
It selfe and from, the proper place hath caste
Shall neuer gayne that it dothe moste desyer
Suche is to solve styll the solowinge hire.

The rewarde of fuche as geue the felues to vayne pleafurs,

For thoughe it Couet moche, a fafe estate
And seke it selfe to plante in persite plighte
Yet this desyer, prosedyth all to late
When will is bente, to loue vayne delight
Whose rashe regarde descerns not blacke from whyte
Who wolde be well, worketh other wise
Of beinge well, the suertie dothe despise.

And when this minde, hath wroughte somoche amisse Thus blindely from his perfecte, place to fall We moste nedys graunte a kinde of dethe it is A thinge deuine, and perfecte, to be thrall Unto the carcas moste corrupt of all When this immortall minde, shall seke to serue Eche mortall thinge, his vertue nedes muste sterue.

This is the meaninge of Ficius sence
That in this wise one Plato doth wryghte
And nowe to show, the learned mennes pretence
With Ouides tale the reders to delyghte
Two there were that somewhat dyd indite
Of this same sable, whiche I will declare
Leaste anye wryter I maye seme to spare.

The one hereof, asence deuine, doth make No foole he semethe, that walles hath to name And englyshe man, whych thus doth vndertake For sowles behouse, to deskant on this same There by sayth he a nomber moche to blame That as Narcissus, lettes there bewty quale Because they quite misuse there good analyse.

For dyuers whych in bewty, much excell Eyther inshape that in the bodys gyft In knowledge elf whych in the mind, doth dwell Or to conclude in ryches, which is lyft To fundry men by fortunes hydynge shyft Before the same so pussed vp wyth pryde That all, to base, they thynke with them to byde.

What then, to thys what is the due reward
Forfoth these derlynges wyth theyr great dysdayne
Wythin the well of worldly wealth, regarde
Thys same apperaunce of their blysfull gayne
Whych lastith not, but as the shadowe, vayne
Doth passe a waye, euen so doth come to goe
Eche thynge we haue the vse affyrmeth so.

Now in thys welle the apperaunce of theyr flate
Doth them fo please and eke so well contente
That seynge it they nothynge else awaite
The nought can lowe they nothyng can consent
To prayse or lyke but all to thys intente
Them selues, full farr aboue the rest aduaunce
And styll to glorye of there happye chaunce.

Thus through this glorye of ther lyfe to moche
The chefeste lyfe, the lyfe of soules the lose
There blinde desyer and fonde regarde is soche
Them selues in all this daunger, for to close
This Englyshe wryter heare of doth thus suppose
The other nowe whome Italye dyd brede
As soloweth wrytes, to them that shall yet rede.

In Grece there was a passinge fayer yonge man Whose beutye broughte him vnto suche a pride That through thessame vnto such dysdayne he ran As but him selfe he none could well a bide But counted other all as vile besyde Through which his ende was wretchedly to dye With in the woodes to starue and ther to lye.

A Learnyd man of Italye a writer of ve fame.

And wheras Oued, doth hereof affirme
That this Narcissus, was transformed at laste
Into a flower, he only doth confirme
That youth and bewghte, come and soone be paste
Euen as the flower, that wetherithe full fast
And for by cause, in wodes the nimphes do dwell
His deathe bewaylyd of them dothe Ouid tell.

Mannes lyfe is lyke a flowere.

Agayne where the poete dothe a vowe. That this Narcissus dyed by a lake
It maye well be, by cause he dyd a lowe. None fette or worthye to become his make
But euery man despysing, dyd for sake
That some of hatrid and of malyce fell
For his dysdayne dyd drowne him in a well.

Thus moche this fame Italyan wryter here Doth finde as true, his wryghtinges do proffes So it maye well be all that wrote appeare Of this fame fable other more or leffe That stil dysdayne doth cause the greter distres Of euery good that natuers bountie gyues To eche estate, vppon the yearthe that lyues.

Wherfore who hath, no sparckel of this vice Are lyke to kendel in them selues no slame Of anie euel but styll by good aduice Shall so them selues and all there doinges frame As shall at all deserve no maner blame Whoe wantes this vice therby shall chefely staye To everye euell the very reddy waye.

Thus have you harde what hath ben thought By foundry folke, of thissame Ouides tale Whereby I prove that al herin have soughte To showe that Ouid wryt for good a vale Declaringe howe they lykest ar to quayle That greatyst store of anie good receive The ryghtful vse therof and leaste perceue.

To moche posses so that it is no prayse But thynges possessed, ryghtfully to vse For each possession, by and by decayes And suche as by possessinge shall abuse All they posses, with shame, shall some refuse Wherfore the moste, ar worthy to possess Whose spotlessed dedes, the rychest use expresse

170. Calif. Englised by Microsoit III

And thus my fimpel trauayle I commende
Unto euery one, prayinge you to take
The fame in worthe and when more yeares shall sende
More wyt and yeke more knowledge shall awake
Suche labours lyke I mene not to forsake
As knoweth god who kepe vs alwaye
Saue and defend vs from all decaye.

FINIS. Quod. T. H.

### METAMORPHOSIS OUIDIANA

Moraliter a Magistro Thoma VValeys Anglico de professione predicatorum sub sanctissimo patre dominico: explanata.

Uenundantur in edibus Francisci Regnault: in vico sancti Jacobi sub intersignio sancti Claudii commorantis.

#### Alia Editio.

### METAMORPHOSIS OUIDIANA

Moraliter a Magistro Thoma Walleys Anglico de Professione predicatorum sub sanctissimo patre Dominico: explanata.

Venundantur in Ædibus Ascensianis Johannis Parvi, et sub Pellicano in vico Sancti Jacobi Parrhisiis. 4to. 1511 ad Nonas Apriles.

### METAMORPHOSEOS MORALISATE.

Liber tertius. Fo. xxxvii.

FABULA XI.

Cum tyresias daret responsa verissima petitum fuit si filius Lyriopes nymphe, nomine narcissus qui erat puer pulcherrimus diu esset victurus: qui respondit sic. Si se non noverit inquit. Ac si diceret quod diu erat victurus: dum tamen suam formam et pulchritudinem non esset visurus. Cum igitur narcissus a nymphis et puellis pluries esset requisitus, et omnes contemneret et de pulchritudine superbiret, ita quod echo nympham vociferam ipsum insequentem et eum alloqui cupientem, sed non valentem, eo cum loqui quod non poterat fed folum ad verba ultima respondere, fugeret et ejus amorem penitus exhorreret: propter quod ipsa echo ex toto evanuisset; et in vocem decessisset: factum est quod idem narcissus quadam vice cum fatigatus esset; ad quendam clarissimum fontem venisset, et bibere vellet, incepit vmbram fuam pulcherrimam respicere : et suam imaginem cepit tam ferventer amare: quod cum ipsam non posset tangere; et pre amore vmbre recedere nollet, necesse habuit ibi fame et inedia perire. Anima igitur ejus apud inferos se in aquis stigiis adhuc respiciens mirabatur. Corpus autem ejus in florem purpureum est conversum. Ovidius; nusquam corpus erat: croceum pro corpore florem Inveniunt foliis medium cingentibus ¶ Revera talis sententia tyresie quotidie verificatur in multis, quia multi funt qui spiritualiter viverent si se et suam pulchritudinem non viderent nec attenderent. Sed quia plerumque accidit quod quidam fumma pulchritudine vigent ita quod pulchritudinem corporis quantum ad formam, pulchritudinem anime quantum ad scientiam, pulchritudinem fortune quantum ad opulentiam magnam habent, ideo ipsi in superbiam elati omnes alios despiciunt, nulliusque volunt societatem aut copulam: immo alios indignos focietate et familiaritate fua credentes ipfos fatue vilipendunt. Quid igitur? Pro certo isti in fonte mundane prosperitatis videntes vmbram et eminentiam status sui quæ omnia transeunt sicut vmbra.

Sapientie V. Ita ferventer ipsam diligunt: et se in ea ita glorificant, quod anime vitam perdunt. Bonum igitur est quod homo se non videat: et quod ad suas naturales temporales et morales pulchritudines per complacentiam non respiciat ne ex hoc alios vilipendat. Et ideo bene commendatur ignorantia canticorum, i, vbi anime dicitur. Si ignoras te o pulchra inter mulieres egredere et abi: et sequitur. Pulchre sunt gene tue.

#### FABULA XII.

Echo fuit quedam nympha loquacissima, quæ Jovi in adulteriis favens quum nymphas in montibus opprimebat, Junonem Jovis uxorem, ne maritum in adulterio deprehenderet, in verbis Echo tenebat. Cum igitur fraudem Echûs Juno quadam die percepisset et se illusam ab ea cognovisset indignata est, ab ea garrulitatem abstulit et potestatem loquendi vel respondendi ipsi interdixit et quod solum ad ultima verba possit respondere licentiam ipsi dedit. Ex tunc igitur echo in silvis montibus et sluminibus habitavit, et quotiens ipsi aliquid dicitur quæ dicta sunt replicat. Corpore suit privata, et in vocem tota mutata et ad resonandum in montibus ordinata. Ista igitur est vox quæ in montibus et silvis auditur quando aliquid dicitur aut clamatur.

¶ Dic quod echo fignificat adulatores qui et montes i. prælatos; filvas, i. religiofos: flumina, i. feculares et delicatos frequentant, et circa ipfos refonant, et clamant: fi enim contingat aliquid ab aliquo dici flatim folent ad verba ipfius refpondere: et verbum ejus tanquam benedictum replicare. Vnde textus, Hec in fine loquendi Ingeminat voces; auditaque verba reportat. Eccle. xiii. Dives locutus est, et omnes tacuerunt; et verbum illius usque ad nubes produxerunt. ¶ Vel dic quod tales echo sunt quædam litigiose et brigose mulieres, vel etiam quidam servitores queruli qui ultimum verbum semper volunt habere: et ad omnia quæ dicuntur a maritis atque Dominis respondere. Et si ab eis reprehenduntur semper murmurant. Contra illud Leviti. xix. Non eris criminator aut sufurro in populis. ¶ Vel dic contra derisores: qui verba aliorum deridendo referunt et resumunt ipsique si quæ sibi placentia vel placida non audiunt sepe multiplicant atque dicunt.

In "La Bible des Poetes. metamorphoze. nouellemēt imprime a paris, Ant. Verard" (no date) on Fol. xxxii., verso, begins the story of Narcissus: on Fol. xxxiv., verso, col. 2, is the "Sens historial."

"Narcissus fut beau iouuenceau et fut dit de lui que assez viuroit sil se gardoit de lui mesmes veoir. Il se vit, car il senorgueillit pour sa grande beaulte qe tantost lui faillit. Telle gloire est vaine & deceuable, car tost passe beaute mondaine. Si est sol cellui qui pour elle senorgueillit. Maladie, sieure, vieillesse et puis mort lont tantost gastee & perie. Narcisus pour sa beaulte senorgueillit tellement q'l lui sembloit q au monde nauoit son pareil. Il en hait homes & senies et lui mesmes trop ayma & se trahit par le miroir de la sontaine de ce monde ou tant mira sa vaine beaulte que la mort lui vint et deuint sleur telle de quoy parle le psalmiste, que au matin sleurist et au vespre est cheuste & sletrie, tost est aneātie la vaine beaulte des gens. Si est trop sol celluy qui pour telle beaulte tost passe pert la ioye pardurable et se mue en tenebreuses peines denser.

"Qui bien veult apprendre ceste fable on peut par Narcisus entendre les folz orgueilleux des bies temporelz habondans qui se mirent dedans les faulses vanitez de ce monde qui les enyure et plonge en forsennerie de douloureux bruuage duquel qui plus en boit et plus a soif angoisseux et soliciteux et qui plus y muse moins y exploicte. Cest la deceuable sotaine qui fait cuyder vraye lombre muable et cuydent tousiours prendre ce qui ne fine deschapper."

The same moralisation by Thomas Waleys will be found in the edition by Colard Mansion, Bruges, solio, 1484, p. lxiii.

A burlesque version of the story is contained in L'Ovide Bousson, ov les Metamorphoses travesties en vers Byrlesques [par L. Richer] 4<sup>me</sup>. ed., Paris, MDCLXV., pp. 278-306.

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In the following work "Metamorphofeos del excelente poeta Ovidio Nasson. Traduzidos en verso suelto y octava rima: con sus allegorias al sin de cada libro. Por el Doctor Antonio Perez Sigler natural de Salamanca. En Burgos, 1609, 12<sup>mo</sup>," p. 82., is another version of the moralization:

"Por Echo despreciada de Narcisso, se entiende la fama y inmortalidad del nombre, amada de los espiritus altos y nobles, mas tenida en poco y despreciada de aquellos que dandose a los deleytes se enamoran miseramente de si mismos, y al fin son transformados en slor, que a la mañana esta fresca, y en la tarde marchita: assi estos llegando a la muerte, que dan sepultados con sus nombres eternamente, sin aprovecharles los plazeres y deleytes, en que han gastado la vita."

### METAMORPHOSEOS MORALISATE.

Liber Septimus. Fol. lxv, verso: lxvi.

#### FABULA XXXII.

Cephalus Eolides uxorem habuit Procrin nomine filiam Erictei regis Athenarum quæ fuit pulcherrima et a Cephalo tam dilecta quod dea Aurora ab ipso fuit contempta quæ tamen ipsum rapuerat et diligere proposuerat. sed Procrin quam de novo duxerat plus amavit. et præ amore factus zelotypus temptare voluit si esset pudica. Favente igitur Aurora quam contempserat ipse faciem et formam mutavit et se alienum simulans domum propriam introivit, qui cum Procrin arctissime sollicitasset et illa diutissime et fortissime denegasset tandem tanta cepit promittere quod eam dubitare coegit. Quod videns Cephalus sictam siguram deposuit, et se maritum ostendit. Pro quo Procris occulte sugiens omne genus hominum horrere cepit, et per montes diu vagata et Dianæ in venando associata tandem a Cephalo excusante dolente et veniam deprecante recuperata est. et canem et telum quæ sibi Diana dederat in pignus amoris perpetui ipsi dedit.

Istud applica contra suspitios maritos qui sunt zelotypi et incipiunt de uxore quærere: et sic quandoque multa inveniunt quæ non sunt vtilia scire. Ideo dicitur Eccl. iii. Non est tibi necessarium ea quæ abscondita sunt videre oculis tuis, et in supervacuis rebus noli scrutari. ¶ Vel dic non est aliqua mulier ita casta quin precibus et muneribus vacillare cogatur.

#### FABULA XXXIII.

Cum Procris fugitiva fuisset et cum Diana stetisset in silvis, et tandem ad Cephalum conjugem rediisset marito suo dedit quoddam telum quod illi Diana dederat cujus mirabilis erat virtus. Ad quodcunque enim animal emittebatur inevitabiliter evolabat ipsumque sine desectu occidebat:

et tandem ad manum mittentis redibat. Ipfa tamen proprio telo fuit occifa. Accidit enim quod cum Cephalus omni die ad fylvas pro venatione iret, et calefactus pro refrigerio auram vocaret "Aura veni" dicens, nostroque medere labori, et hoc multotiens replicaret: audivit quidam rusticus hoc, et credens quod aliquam vocaret juvenculam illud uxori Procri detulit: quæ facta zelotypa illud probare voluit: ita mane virum ad venationem sequens sub foliis se abscondit. Vir igitur de venatione veniens calefactus auram pro refrigerio vocans procrim inter ramos et folia susurrantem audivit: qui eam feram esse credens telum emisit, et sic dominam propriam interfecit, et ad manum Cephali revolavit. Ipsa igitur moriens maritum suum excusatum habuit; et ipse tristabilem casum videns telum semper secum portabat, et quotiens casum meminerat ipse slebat.

Potes istud applicare contra mulieres suspiciosas quæ nituntur suos explorare maritos: quod cum faciunt ineuitabili telo. i. inenarrabili zelo leduntur. ¶ Vel dic contra relatores verborum qui odia et suspitiones fuscitant et tandem pericla et mortem parant vel pariunt. ¶ Vel dic quod tale telum est amor qui a diana, id est luna, quæ soli sæpissime conjungitur, dicitur dari pro eo quod ex conjunctione et frequentia nimia folet amor in hominibus generari. Igitur amor est telum ineuitabile: quod pro certo nullus est qui posset euitare quin ab aliquo diligatur. Amor in morem istius teli reciproce est nature: quia postquam ad aliquem vulnerandum et diligendum emissus fuerit ad illum qui eum emisit statim redit. enim est quod si aliquis aliquem dilexerit ipse illum diligat a quo diligitur. Ideo dicit Seneca, Docebo te inquit breue amatorium fine carmine. si vis amari. ¶ Vel dic quod tale telum est bonus obediens qui infallibiliter vadit ad exequendum opera injuncta a superiore, et statim redit ad manum mittentis, ut iterum exhibeat se paratum: ut de bonis mittentibus et obedientibus dicatur illud Job xxxviii. Numquid mittes fulgura et ibunt, et reuerentia dicent tibi assumus. 

Vel dic quod tale telum est verbum detractorium. Istud enim irreuocabiliter interficit in quantum fama quam aufert vix aut nunquam poterit restitui vel reuocari.

"La Bible des Poetes. metamorphoze. nouellemēt imprime a paris. Ant. Verard." Fol. lxxxvii. p. iii. verfo.

Sens alegoricq a la fable desfusdicte.

A ceste fable de Cephalus et de procris se peuēt amener plusiers entendemens. Premierement se doit garder sur toutes choses le sage mary destre ialoux de sa femme et ne doit delle enquerir la chose quil ne vouldroit trouuer: car selle est bonne & elle sappercoit quil doubte de sa chastete ce luy est vng aguillan de mal saire & si len aimera moins Selle est pute et il la trouue elle doublera sa honte & si se mettra en ses deuoirs de lui priuer de la vie por doñer lieu a son amy. Sēblablement la bonne seme se doit sur tout garder que nenquiere trop les sais et les voies de son seigneur, car grans inconueniens en sont aduenus. Ou disons quil nest si chaste semme que par prieres et dons on ne feist de son honneur varier. Nous pouons aussi entendre le dart cephalus estre la langue des detracteurs et rapporteurs de mauuaises nouuelles Lesquelz par icelles engendrent souuent la mort.

This Moralifation is also contained in the edition by Colard Mansion, Bruges, 1484, p. cli.

In the "Metamorphoseos del excelente poeta Ovidio Nasson Traduzidos por Sigler, Burgos 1609.," p. 184, is the following:

La historia de Cephalo y Procris fignifica (como nos aduierten las facras letras) que el hombre no deue procurar faber mas de lo que le conuiene faber, porque incurrira fiempre en el error de Cephalo que passo de una vida feliz a vna misera y llena de infelicidad, por auer querido hazer mayor prueua que era licito hazer, en su amada Procris. Por el perro que dio Diana a Procris, se entiende la fidelidad, que deue siempre la casta muger el marido, no auiendo otro animal mas fiel al höbre que el perro. Por el dardo, que jamas se tiraua en vano, se entiende el pensamieto casto que ahuyenta y desecha la deshonesta lasciuia, figurada por el monstruo de Beocia, que era vna zorra, porque el amor deshonesto va siepre fundado en engaños como la zorra.

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From "Boccacius de Mulieribus Claris. Ulmæ, Czeiner, 1473."

De Procri Cephali Conjuge. Capitulum xxvi.

Procris pandionis athenarum regis nata et Cephalo Eoli regis filio nupta, uti avaricia fua pudicis matronis exofa est sic et viris accepta, qm per eam ceterarum mulierum vicium adapertum fit. Nam cum leto pioque amore vir et uxor viventes gauderent, eorum infortunio factum est, ut desiderio Cephali caperetur aura, seu potius aurora quædam ut placet aliquibus spectandæ pulchritudinis mulier, quem cupidine procris suæ detentum, aliquamdiu frustra in suam sententiam trahere conata est. quo inquit indignans penitebit te Cephale adeo fervidè dilexisse procrim! Comperies faxo si sit qui temptet eam aurum amori præposuisse tuo. Quod audiens juvenis experiri avidus peregrinationem longinquam fingens abiit, flexoque in patriam gradu per intermedium muneribus constanciam temptavit uxoris, quæ quantumcunque grandia sponderentur impetu primo movisse nequivere. Eo tandem perseverante et jocalia augente ad ultimum hesitantem flexit animum, illique nox optatique amplexus, si detur sponsum aurum, promissi sunt. Tunc Cephalus mærore contristatus (al. ed. consternatus) apparuit quoniam dolo frivolum Procris amorem intercepisset, quæ rubore conspersa et conscientia impulsa facinoris confestim in silvas abiit, et se solitudini dedit. Juvenis autem amoris impatiens ultro venia data precibus aspernantem revocavit in gratiam. Sed quid refert? nullæ sunt indulgentiæ vires adversus conscientiæ morsus, agebatur Procris in varios animi motus, et zelo partita, ne forte id in fe blandiciis auroræ vir ageret, quod ipfa in illum auro mercata fuerat, clam per scopulos et abrupta montium juga valliumque secreta venatorem consequi cæpit. Quod peragens contigit, dum inter vallium herbida calamosque palustres latitans moveretur Procris, credita a viro bellua, fagitta confossa periit. quid dixerim potius an nil esset potentius auro in terris, aut stolidius quærere quod comperisse non velis. Quorum dum utrumque insipiens mulier approbat, fibi indelibilem notam et mortem invenit, quam minime inquirebat, sed (ut auri immoderatum desiderium sinam quo stolidi sere al. ed. trahuntur omnes) queso tam obstinato zelo correpti dicant, quid inde sibi emolimenti fentiant? quid decoris? quid laudis? aut gloriæ confequantur? Meo quippe judicio hæc ridicula mentis est egritudo a pusillanimitate patientis originem ducens, cum non alibi viderimus quam hos penes, qui fe adeo dejectæ virtutis existimant, ut facile sibi quoscunque preponendos fore concedant.

A full account of this edition, with feveral facfimiles of the curious woodcuts with which it is illustrated, is given by Dr. Dibdin in the Bibliotheca Spenceriana, vol. iv. pp. 580-586. (The reference to it in the Index, p. x., under Boccacio, is erroneously printed 578.) At p. 584 there is a copy of part of the woodcut of Cephalus and Procris; on which Dibdin notes "A man is however interposed between Cephalus and Procris, in the act as if of wooing the latter. Fol. xxviii. rev." It is merely one scene in the story, the whole being included in the same plate, as is frequently feen in early works of art.

# JOHAN BOCACIO DE LAS MUJERES ILLUSTRES EN ROMÂCE.

La presente obra fue acabada en la infigne, t muy noble ciudad de Caragoça de Aragon: por industria t expensas de Paulo hurus Aleman de Cōstancia a xxiiij. dias del mes de Octubre: en el año de la humana faluacion, Mil quatrocientos nouenta t quatro.

The Colophon, on p. cvi. fign. p. iiij. There are ff. cix.

Capitulo xxvi. de Prochris: mujer de Cephalo.

¶ Yo mas culparia, si juez de tal causa me fizierã: al indiscreto cephalo,  $\tilde{q}$ ala tēptada  $\tilde{t}$  con tanto afinco procris fu mujer: por $\tilde{q}$  no folamete el dio começo al mal: y endemas por creer de ligero ala competidora L verdadera enemiga de su mujer: I mucho peor, por se pcurar el mismo su infamia, I porfiar tan sobrado: q no sue gra marauilla, mujer tan moça, e tan ahinçada: 't a poder de dinero falir a barrera: q ya el refra dize, q el dar quebrăta las peñas: pues quito mas vna flaca mujer, y en absencia del marido: t co speraça q se terna secreto su mal. No le abastara t le saliera mucho mejor, q pues tato se le defendia, publicara su mujer por costante: t a el por marido de mujer ta honesta: q ni ahn por dadivas grandes hauia ofendido a su virtud, q no porfiar fasta llegar tan alcabo: q mas por importunidad q por amor la vinciesse: assi q si cayo: derribola, no fola su flaqueza t mollez: q mujer era t muelle como las otras lo son: mas aqlla comu sentencia q dize: porfia mata venado: I bien parecio en la seguda, q mas por engaño q por voluntad fallescio: ca luego tomo vengaça de fi mifma: 't fe condepno al rigor delos yermos 't penitecia llorofa, que por esso agrado tato alla casta Diana que le dio muchas joyas:

y en especial vna slecha, que ningun tiro erraua: I ala postre de que hauia fecho caça, ella misma boluia al que la hauia tirado, que significa ppriamente los celos, que no solo matan al triste que sieren: mas a la postre se bueluen a aque los causa: ca son tan incurables I dañosos al vno I al otro, que mata al uno, I al otro no dexan: que al vno dan muerte de temor I cuydado, al otro dan guerra de quexos injustos: assi que nunca en la casa do entran los celos hay paz, sossiego, folgança: ni bien: ni fallece boses, riñas, enojos, I mal: pues monta que se sos dessa dessa dolencia, que nunca saben della sanar.

This characteristic defence of Procris against the temptations of her husband Cephalus is peculiar to the Spanish version, neither the original Latin of Boccacio, nor the French Translation, having any corresponding comment.

The above extract from the Spanish version of Boccacio is printed from a copy in the Library collected by the late Michael Wodhull, Esq., of Thenford, Northamptonshire, now the property of John Edmund Severne, Esq., M.P. To the courtesy of his mother, Mrs. Severne, who still resides at Thenford House, I am indebted for the privilege of consulting this most rare volume—perhaps the only copy in the kingdom. It is not mentioned in the Bibliotheca Spenceriana, nor does Brunet in his Manuel du Libraire, i. 991, refer to any copy, merely saying "Edit. fort rare decrite par La Serna Santander."

# JOHN BOCACIO ON ILLUSTRIOUS WOMEN OF ROMANCE.

The present work was finished in the celebrated and very illustrious City of Saragossa of Aragon by the industry and at the expense of Paul Hurus Aleman de Constancia, on the 24th day of the month of October in the year of Our Lord one thousand four hundred and ninety four.

Colophon—p. cvi. Sign p. iiij. There are ff. cix.

I should rather blame—were I to make myself a judge in such a cause—the indiscreet Cephalus than his much tempted wise Procris, since not only was he the first that began the evil, and surther, by too readily believing the rival and real enemy of his wise, but worse still by himself procuring her disgrace or fall and so obstinately persisting in it, that, it was no great marvel that a woman so young, so eager and influenced by the power of money, should expose herself to public reproach, for the proverb says, "gists fosten Rocks"\* much more, then, a weak woman in the absence of her husband, and in the hope that her wrong would be kept secret. Would it not have sufficed and have been better, since there was so much in her defence, for him to have proclaimed his wife constant and himself the husband of a woman so virtuous that even the greatest gifts would not make her offend against her virtue, than to persist in going to such extremes, in as much as she was conquered, more by dint of importunity, than by love? So that if she fell, it was not only her

<sup>\*</sup> Que el dar quebranta las peñas.

weakness and pliability which caused her to fall, for she was but woman after all, and weak like other women, but as the common faying is, "it's perseverance that kills the deer "\* and this is well borne out by the sequel as it was more out of error than by defire she perished, for immediately fhe took revenge upon herfelf, and condemned herfelf to the privations of the defert and tearful penitence, by which she pleased the virtuous Diana fo much that she gave her many gifts, and especially an arrow that would never miss and which after hitting its mark would return to the hand that fent it off, thus properly fignifying jealoufy, which not only kills the unfortunate object whom it wounds, but in the end comes back to him who caused it, and it is as incurable and hurtful to the one as to the other; it kills the one and does not spare the other: to one, it gives the death of fear and anxiety, to the other the war of unjust complaints; so that in no house where it enters is there ever peace, tranquillity, happiness or welfare of any kind: angry words never cease; quarrels, bickerings and wickedness, give them but once entrance and no remedy or escape can be found.

Ask those that have suffered from this affliction and you will learn that for them there is no cure.

\* Porfia, mata Venado.

#### THE TALE OF

### CEPHALUS AND PROCRIS,

**FROM** 

"POEMS

Written by

Mr. WILLIAM SHAKESPEARE,

reprinted for

THOMAS EVANS, No. 50 Strand, near York Buildings." pp. 189-192.

"An edition of Shakespeare's Sonnets was published in 1640, in small octavo, which, though of no authority or value, was followed by Dr. Sewell and other modern editors. The order of the original copy was not adhered to, and, according to the fashion of that time, fantastick titles were prefixed to different portions of these poems: The glory of beauty; The force of love; True admiration, &c. Heywood's translations from Ovid, which had been originally blended with Shakspeare's poems in 1612, were likewise reprinted in the same volume." Malone.

"In the 1640 edition, on L 2, commences a Head Title 'An Addition of some excellent Poems to those precedent of Renowned Shakspeare by other Gentlemen.' Some of these poems are copied from Thomas Heywood's 'General History of Women'." Lowndes by Bohn.

#### THE TALE OF

### CEPHALUS AND PROCRIS.

Beneath Hymettus' hill, well cloth'd with flowers, A holy well her foft fprings gently pours: Where stands a cops, in which the wood-nymphs shrove, (No wood) it rather feems a flender grove. The humble shrubs and bushes hide the grafs, Here laurel, rosemary, here myrtle was: Here grew thick box, and tam'risk, that excels, And made a mere confusion of sweet smells: The triffoly, the pine; and on this heath Stands many a plant that feels cold Zephyrs breath. Here the young Cephalus, tir'd in the chace, Us'd his repose and rest alone t'embrace; And where he fat, these words he would repeat, 'Come air, fweet air, come cool my mighty heat! 'Come, gentle air, I never will forfake thee, 'I'll hug thee thus, and in my bosom take thee." Some double duteous tell-tale hapt to hear this, And to his jealous wife doth straitway bear this; Which *Procris* hearing, and withal the name Of air, fweet air, which he did oft proclaim, She stands confounded, and amaz'd with grief, By giving this fond tale too found belief.

## Cephalus and Procris.

And looks, as do the trees by winter nipt, Whom frost and cold of fruit and leaves half stript. She bends like corveil, when too rank it grows, Or when the ripe fruits clog the quince-tree boughs. But when she comes t' herself, she tears Her garments, eyes, her cheeks, and hairs; And then she starts, and to her feet applies her, Then to the wood (stark wood) in rage she hies her. Approaching fomewhat near, her fervants they By her appointment in a valley stay; While she alone, with creeping paces, steals To take the strumpet, whom her lord conceals. What mean'st thou, Procris, in these groves to hide thee? What rage of love doth to this madness guide thee? Thou hop'ft the air he calls, in all her bravery, Will strait approach, and thou shalt see their knavery. And now again it irks her to be there, For fuch a killing fight her heart will tear. No truce can with her troubled thoughts dispense, She would not now be there, nor yet be thence. Behold the place her jealous mind foretels, Here do they use to meet, and no where else; The grass is laid, and see their true impression, Even here they lay! aye, here was their transgression. A body's print she saw, it was his feat, Which makes her faint heart 'gainst her ribs to beat. Phabus the lofty eastern hill had scal'd, And all moist vapours from the earth exhal'd. Now in his noon-tide point he shineth bright, It was the middle hour, 'twixt noon and night. Behold young Cephalus draws to the place, And with the fountain-water sprinks his face.

# Cephalus and Procris.

*Procris* is hid, upon the grafs he lies, And come fweet Zephyr, come fweet air he cries. She fees her error now from where he flood, Her mind returns to her, and her fresh blood; Among the shrubs and briars she moves and rustles, And the injurious boughs away she justles, Intending, as he lay there to repose him, Nimbly to run, and in her arms inclose him. He quickly casts his eye upon the bush, Thinking therein some savage beast did rush; His bow he bends, and a keen shaft he draws; Unhappy man, what dost thou? Stay, and pause, It is no brute beast thou would'st 'reave of life; O! man unhappy! thou hast slain thy wife! O heaven! she cries, O help me! I am slain; Still doth thy arrow in my wound remain. Yet tho' by timeless fate my bones here lie, It glads me most, that I no cuck-quean die. Her breath (thus in the arms she most affected) She breathes into the air (before fuspected) The whilft he lifts her body from the ground, And with his tears doth wash her bleeding wound.

### INTRODUCTION

то

# CEPHALUS AND PROCRIS.

"Amores Cephali et Procridis notissimi sed diversis modis narrati: suavissimè ab Ovid. Met. vii.; antiquior ratio Pherecydis est in Schol. Od. λ. (xi.) 321. (Heyne, Observationes ad Apollodorum iii. 15, 1. Gottinge 1803. 8<sup>vo</sup>.)

Φαίδρην τε, Πρόκριν τε ίδον." Odyss. xi. 321.

To this brief mention of Procris, as one of the heroines whose shades appeared to Ulysses, the Scholiast has appended a narrative from the seventh book of Pherecydes of Athens, a logographer who flourished in the earlier half of the fifth century B.C., which gives the history of these lovers in the simplest form, without any of the strange details which are found in some subsequent writers.

Κέφαλος ὁ Δηϊονέως γήμας Πρόκριν τὴν Ἐρεχθέως ἐν τῷ Θορικῷ κατῷκει. Θέλων δὲ τῆς γυναικὸς ἀποπειρᾶσθαι λέγεται εἰς ἀποδημίαν ἐπὶ ἔτη ὀκτὼ καταλιπὼν αὐτὴν ἔτι νύμφην οὖσαν. ἔπειτα κατακοσμήσας καὶ ἀλλοειδῆ ἑαυτὸν ποιήσας ἔρχεται εἰς τὴν οἰκίαν ἔχων κόσμον, καὶ πείθει τὴν Πρόκριν, δέξασθαι τοῦτο καὶ συμμιγῆναι αὐτῷ. ἡ δὲ Πρόκρις ἐποφθαλμίσασα τῷ κόσμῳ καὶ τὸν Κέφαλον ὁρῶσα κάρτα καλὸν συγκοιμᾶται αὐτῷ. ἐκφήνας δὲ ἐαυτὸν ὁ Κέφαλυς αἰτίαται τὴν Πρόκριν. οὐ μὴν ἀλλὰ καταλλαγεὶς ἐξέρχεται ἐπὶ θήραν· πυκνῶς δὲ αὐτοῦ τοῦτο δρῶντος ὑπώπτευσεν ἡ Πρόκρις ὅτι μίσγεται γυναικὶ ἑτέρα. προσκαλεσαμένη οῦν τὸν οἰκέτην ἔλεγεν εἰ σύνοιδεν. ὁ δὲ θεράπων ἔφη τὸν Κέφαλον ίδεῖν ἐπί τινος ὄρους κορυφὴν, καὶ λέγειν συχνῶς, μοφέλη παραγενοῦ, καὶ τοῦτο μόνον συνειδέναι. ἡ δὲ Πρόκρις ἀκούσασα ἔρχεται εἰς ταύτην τὴν κορυφην καὶ κατακρύπτεται. καὶ τὸ αὐτὸ λέγοντος αὐτοῦ πυθομένη προστρέχει πρὸς αὐτόν. ὁ δὲ Κέφαλος ἰδὼν αὐτὴν αἰφνιδίως ἔξω ἑαυτοῦ γίνεται, καὶ ὥσπερ εἶχε βάλλει τῷ μετὰ χεῖρα ἀκοντίῳ τὴν Πρόκριν καὶ κτείνει. μεταπεμψάμενος δὲ τὸν Ἐρεχθέα θάπτει πολυτελῶς αὐτήν. ἡ δὲ ἱστορία παρὰ Φερεκύδη ἐν τῆ ἑβδόμη.

Πρόκρις Ερεχθέως θυγάτηρ Κέφαλον τὸν έαυτῆς ἄνδρα συνεχῶς ἐπὶ θήραν ἐπιόντα ἐτήρει λαθραίως διὰ ζηλοτυπίαν· ὁ δὲ Κέφαλος, νομίσας εἶναι θήριον ἀπὸ τοῦ τῆς ὕλης κτύπου ἔλαθεν αὐτὴν Πρόκριν κατακοντίσας. Schol. Vulg.

The next version of the story is that of Apollodorus, who flourished c. 140 B.C., in which the flight of Procris to Crete is added, in consequence of her amour with Pteleon having been detected by Cephalus. He informs us that "Erechtheus King of Athens had four daughters, Procris, Creusa, Chthonia, and Oreithuia, whom Boreas carried off. Boutes married Chthonia, and Xuthus Creusa.

Πρόκριν δὲ Κέφαλος ὁ Δηϊόνος. ἡ δὲ λαβοῦσα χρυσοῦν στέφανον, Πτελέοντι συνευνάζεται· καὶ φωραθεῖσα ὑπὸ Κεφάλου, πρὸς Μίνωα φεύγει. ὁ δὲ αὐτῆς ἐρᾳ, καὶ πείθει συνελθεῖν. εἰ δέ γε συνέλθοι γυνὴ Μίνωι, ἀδύνατον ἢν αὐτὴν σωθῆναι· Πασιφάη γὰρ, ἐπειδὴ πολλαῖς Μίνως συνηυνάζετο γύναιξὶν, ἐφαρμάκευσεν αὐτὸν, καὶ ὁπότε ἄλλη συνηυνάζετο, εἰς τὰ ἄρθρα ἐφίει θηρία, καὶ οὕτως ἀπώλλυντο. ἔχοντος οὖν αὐτοῦ κύνα ταχὺν, ἀκόντίον τε ἰθυβόλον, ἐπὶ τούτοις Πρόκρις, δοῦσα τὴν Κιρκαίαν πιεῖν ῥίζαν, πρὸς τὸ μηδὲν βλάψαι, συνευνάζεται. δείσασα δὲ αὖθις τὴν Μίνωος γυναῖκα, ἦκεν εἰς ᾿Αθήνας· καὶ διαλλαγεῖσα Κεφάλω, μετὰ τούτου παραγίνεται ἐπὶ θήραν· ἢν γὰρ θηρευτική. διώκουσαν γὰρ αὐτὴν ἐν τῆ λόχμῆ ἀγνοήσας Κέφαλος ἀκοντίζει, καὶ τυχὼν ἀποκτείνει Πρόκριν. καὶ κριθεὶς ἐν ᾿Αρείω πάγω φυγὴν ἀίδιον καταδικάζεται. Apollodori Bibliotheca, iii. 15, 1.

εἶτα Κέφαλος ὁ Δηιονέως, ὅστις Πρόκριν τὴν Ἐρεχθέως ἔχων γυναῖκα, καὶ ἀποκτέινας, ἐξ Ἡρείου πάγου δίκην ὡς δικασθεὶς ἔφυγεν εξ γενεαῖς ὕστερον.
Scholiast. on Euripides, Orestes, 1648.

The story receives further variations in the Metamorphoses of Antoninus Liberalis (he flourished c. 140 Ap.), who probably dovetailed several versions together.

Κέφαλος ὁ Δηΐονος ἔγημεν ἐν Θορίκῳ τῆς ᾿Αττικῆς Πρόκριν τὴν θυγατέρα τῆν Ερεχθέως ἢν δὲ ὁ Κέφαλος νέος καὶ καλὸς καὶ ἀνδρεῖος. ἐρασθεῖσα δὲ διὰ τὸ κάλλος ἥρπασεν αὐτὸν Ἡῶς, καὶ ἐποιήσατο σύνοικον τότε δ΄ οὖν ὁ Κέφαλος ἐπειρᾶτο τῆς Πρόκριδος, εἰ συμμένειν ἀδιάφθορος αὐτῷ ἐθελήσαι καὶ αὐτὸς μὲν καθ' ἥντινα πρόφασιν ἐσκέψατο εἰς θήρας ἰέναι. Πρόκριδι δὲ εἰσαπέστελλεν ἄνδρα οἰκέτην ἀγνῶτα φέροντα χρυσὸν πολὺν, καὶ αὐτὸν ἐδίδασκε λέγειν πρὸς τὴν Πρόκριν, ὅτι ἀνὴρ ξένος ἐρασθεὶς διδοῖ τοῦτο τὸ χρυσίον, εἰ αὐτῷ συγγένοιτο ἡ δὲ Προκρις τὸ μὲν πρῶτον ἀπολέγεται τὸν χρυσὸν, ἐπὲι δὲ διπλάσιον εἰσέπεμψε,

όμολογεί καὶ προσδέχεται τὸν λογον ὁ δὲ Κέφαλος ὅτε αὐτὴν ἔγνω παρελθοῦσαν είς τὸν οἶκον, καὶ κατακλινεῖσαν ώς παρὰ τὸν ξένον, δάδα καιομένην παρήνεγκε, καὶ κατεφώρασεν αὐτήν. Πρόκρις δὲ καταλιποῦσα τὸν Κέφαλον ὑπ' αἰσχύνης, ψίχετο φεῦγουσα παρὰ Μίνωα τὸν βασιλέα τῶν Κρητῶν καταλαβοῦσα δ' αὐτὸν έχόμενον ύπ' ἀτεκνίας, ύπισχνεῖτο διδάσκειν τὸν τρόπον ῷ γένοιντο παίδες αὐτῷ. όφεις γαρ καὶ σκορπίους καὶ σκολοπένδρας ὁ Μίνως οὔρεσκε, καὶ ἀπέθνησκον αί γυναίκες ὅσαις ἐμίγνυτο· Πασιφάη δ' ἢν Ἡλίου θυγάτηρ ἀθάνατος· ἥγ' οὖν Πρόκρις έπὶ τῆ γονῆ τοῦ Μίνωος μηχανάται τοίονδε κύστιν αἰγὸς ἐνέβαλεν εἰς γυναικός φύσιν, καὶ ὁ Μίνως τοῦς ὄφεις πρότερον έξέκρινεν εἰς τῆν κύστιν, ἔπειτα δὲ παρὰ τὴν Πασιφάην εἰσιὼν, ἐμίγνυτο· καὶ ἐπεὶ αὐτοῖς ἐγένοντο παῖδες, ὁ Μίνως διδοῖ τῆ Πρόκριδι τὸν ἄκοντα καὶ τὸν κύνα· τούτους δὲ οὐδὲν ἐξέφυγε θηρίον, ἀλλὰ πάντα ἐχειροῦντο· καὶ ή Πρόκρις δεξαμένη, ἀφίκετο εἰς Θορικὸν τῆς 'Αττικής, ὅπου ὤκει ὁ Κέφαλος, καὶ σὺν αὐτῷ ἐκυνηγέτει, ἐξαλλάξασα τὴν έσθητα, καὶ τὴν κουρὰν τῆς κεφαλης εἰς ἄνδρα, καὶ οὐδεὶς αὐτὴν ἰδὼν ἐγνώρισε. Κέφαλος δε ίδων, ὅτι αὐτῷ μὲν οὐδὲν ἐπετύγχανε τῶν πρὸς τὴν θήραν, ἄπαντα δὲ συνέφερε πρὸς τὴν Πρόκριν, ἐπεθύμησεν αὐτὸς τὸν ἄκοντα τοῦτον λαβεῖν καὶ προσυπέσχετο δώσειν, εἰ αὐτῆ τῆς ὥρας ἐθελήσαι τῆς ἑαυτου χαρίσασθαι· ὁ δὲ Κέφαλος παραδέχεται τὸν λὸγον, καὶ ὅτε κατεκλίνησαν, ἐξέφηνεν ἐαυτὴν ἡ Πρόκρις, καὶ ἀνείδισε τὸν Κέφαλον, ης αὐτὸς πολὺ αἴσχιον ἐξάμαρτοι. Καὶ τὸν μὲν κύνα καὶ τὸν ἄκοντα λαμβανει Κέφαλος. Antoninus Liberalis, cap. 41.

Servius, the commentator on Virgil, who lived about the beginning of the fifth century A.D., and Hyginus, whose date ranges from the time of Augustus to the latest days of the Roman Empire, have left us their respective versions, in both of which the love of Aurora for Cephalus is a leading incident.

"His Phædram Procrinque locis . . . cernit."—Virgil, Æn. vi. 445. On which Servius: "Procrinque." Filia Iphicli, uxor Cephali fuit, qui cum venandi studio teneretur, labore fessus, ad locum quendam ire consueverat, et illic ad se recreandum auram vocare. Quod cum sæpe faceret, amorem in se movit Auroræ, quæ ei canem velocissimum, Lælapa nomine, donavit: et duo hastilia inevitabilia, eumque in amplexus rogavit. Ille respondit jusjurandum se habere cum conjuge mutuæ castitatis. Quo audito Aurora respondit; ut probes igitur conjugis castitatem muta te in mercatorem; quo facto ille it ad Procrin, et oblatis muneribus, impetratoque coitu, confessus est maritum se esse: quod illa dolens, cum audisset a rustico quodam amare eum Auram, quam invocare consueverat, ad sylvas profecta est, et in frutetis latuit ad deprehendendum maritum cum pellice. Qui cum more solito auram vocaret, Procris egredi

cupiens fruteta commovit; sperans Cephalus feram hastam inevitabilem jecit, et ignarus interemit uxorem.

Procris Pandionis filia. Hanc Cephalus Deionis filius habuit in conjugio: qui cum mutuo amore tenerentur alter alteri fidem dederunt, ne quis cum alio concumberet. Cephalus autem cum studio venandi teneretur, et matutino tempore in montem exisset, Aurora Tithoni conjux eum adamavit, petitque ab eo Cui Cephalus negavit, quod Procri fidem dederat. Tunc Aurora Nolo ut fallas fidem, nisi illa prior fefellerit. Itaque commutat eum in hospitis figuram, atque dat munera speciosa, quæ Procri deferret. Cephalus venisset, immutata specie, munera Procri dedit, et cum ea concubuit: tunc ei Aurora speciem hospitis abstulit. Quæ cum Cephalum vidisset, sensit se ab Aurora deceptam, et inde profugit in Cretam insulam, ubi Diana venabatur. Quam cum Diana conspexisset, ait ei: Mecum Virgines venantur, tu virgo non es, recede de lioc cœtu. Cui Procris indicat casus suos, et se ab Aurora deceptam. Diana misericordia tacta, dat ei jaculum, quod nemo evitare posset; et jubet eam ire, et cum Cephalo contendere. Ea capillis demptis, juvenili habitu Dianæ voluntate ad Cephalum venit, eumque provocavit: quem in venatione superavit. Cephalus ut vidit tantam potentiam canis atque jaculi esse, petit ab hospite, non æstimans conjugem suam esse, ut sibi jaculum et canem venderet. Illa negare cæpit : regni quoque partem pollicetur : illa negat. Sed si utique, ait, perstes id possidere da milii id quod pueri solent dare. Ille amore jaculi et canis incensus, promisit se daturum: qui cum in thalamos venissent, Procris tunicam levavit et ostendit se fæminam esse, et conjugem illius: cum qua Cephalus muneribus acceptis, redit in gratiam. Nihilominus illa timens Auroram, matutino tempore secuta eum, ut observaret, atque inter virgulta delituit, quæ virgulta cum Cephalus moveri vidit, jaculum inevitabile misit, et Procrin conjugem suam interfeeit. Ex qua Cephalus habuit filium Archiam, ex quo nascitur Laertes Ulyssis pater.—Hygini Fabulæ, 189.

Ed. Muncker. Amst. 1681.

The story has a place in the  $\mathcal{L}\omega\nu\iota\dot{\alpha}$  or Violarium of the Empress Eudocia, compiled in the latter part of the eleventh century A.D. (see p. 346 of the edition published by Villoison at Venice in 1781), and is briefly summed up by another Byzantine author, John Tzetzes, a century later, in the following versus politici.

Περὶ κύνος τοῦ Κεφάλου.

Πρόκρις ή Ἐρεχθέως τε καὶ Πραξιθέας κόρη Κέφαλον σχοῦσα σύνευνον τὸν τοῦ Δηϊονέως,

Univ Calil - Digitized by Microsoft #

Ααθροκοιτεῖ Πτελέοντι χρυσοῦν λαβοῦσα στέφος Φέυγει δὲ πρὸς τὸν Μίνωα, Κεφάλω φωραθεῖσα. Μίνως δὲ ταύτη μίγνυται λαθραία συνουσία Δοὺς εΰστοχον ἀκόντιον καὶ κύνα ταχύδρομον, "Όστις θηρίον τάχιστον ἄπαν ἀνήρει τρέχων. Ταῦτα λαβοῦσα τοιγαροῦν παλινδρομεῖ Κεφάλω. Διαλλαγεῖσα τούτω δὲ πρὸς θήραν συνεξῆλθεν 'Ος πρὸς θηρίον βέλεμνον ἀφεὶς αὐτὴν ἀνεῖλε. 'Αρείω πάγω δὲ κριθεὶς ἀειφυγίαν φεύγει. Joannes Tzetzes Historiarum Variarum Chiliades, i. 542-552.

Apollodorus (Bibliotheca iii. 14, 3, 1.) mentions another Cephalus, of earlier date; "Ερσης δὲ καὶ Ἑρμοῦ Κέφαλος, οὖ ἐρασθεῖσα Ἡῶς ἥρπασε. This may be only an euphemism for an early death according to Eustathius, and the author of the longer Scholia (printed in the Oxford edition of 1827) on the Odyssey, v. 121. Heraelides, in his Allegoriæ Homericæ, eap. 68, explains it in the same sense:

δεῖ δὲ ἡμᾶς οὐδὲ τὰ μικρὰ παροδεύειν, ἀλλὰ καὶ δι' ἐκείνων τὴν λεπτὴν ἐξετάζειν Ὁμήρου φροντίδα. τὸν γὰρ Ἡμέρας καὶ Ὠρίωνος ἔρωτα, πάθος οὐδ' ἀνθρώποις εὔσχημον, ἢλληγόρησεν.

"Ως μὲν ὅτ' Ὠρίων' ἔλετο ροδοδάκτυλος 'Ηώς. (Od. v. 121.)

παρεισάγει γὰρ αὐτὸν, ἔτι νεανίαν, ἐν ἀκμῆ τοῦ σώματος, ὑπὸ τοῦ χρεὼν πρὸ μοίρας συνηρπασμένον. ἢν δὲ παλαιὸν ἔθος τὰ σώματα τῶν καμνόντων, ἐπειδὰν ἀναπάυσηται τοῦ βίου, μήτε νύκτωρ ἐκκομίζειν μήθ' ὅταν ὑπὲρ γῆς τὸ μεσημβρινὸν ἐπιτείνηται θάλπος, ἀλλὰ πρὸς βαθὺν ὅρθρον, ἀπύροις ἡλίου ἀκτῖσιν ἀνιόντος. ἐπειδὰν οὖν εὐγενὴς νεανίας, ἄμα καὶ κάλλει προέχων, τελευτήση, τὴν ὄρθριον ἐκκομιδὴν ἐπευφήμουν Ἡμέρας άρπαγὴν, ὡς οὐκ ἀποθανόντος, ἀλλὰ δι' ἐρωτικὴν ἐπιθυμίαν ἀνηρπασμένου.

However this may be, the legends of the two have been united, as is well stated in the following passage from the Biographic Universelle, under "Cephale," in the Partie Mythologique, vol. 53, p. 563. Paris, 1832.

L'histoire de Céphale se compose de deux légendes, l'une Cypriote, l'autre Athénienne. A Cypre appartient le fils de Mercure et d'Hersé, l'amant enlevé par l'Aurore, le père de Phaéthon, le bel et brillant adolescent en rapport avec la famille des Cinyrades: le reste est grec: quant à la fusion des deux récits elle n'eut rien d'absurde. L'Aurore aime la beauté, l'éclat, l'extrème jeunesse.

L'époux de Procris offre ces caractères. En Egypte l'Aurore chérit la ville de Tpé: Tpé comme Képhalê signifie tête. L'Aura qui inspire de la jalousie à Procris n'est peut-être pas sans rapport avec l'Aurore; le dernier de ces deux noms a pu donner lieu à l'autre.

By all these writers, as well as by Ovid, the persons introduced are spoken of as really existent, and we may almost say historical, and in a similar spirit Thomas Edwards has constructed his poem, with that mixture of the mythological which his classical authorities had grafted upon the original narrative. There seemed no incongruity in thus intermingling gods and men, and it was only exercising their undoubted right according to the Horatian rule, "pictoribus atque poetis Quidlibet audendi semper fuit æqua potestas." What Homer began had just received a fresh stamp from Shakspeare in his Venus and Adonis.

Modern scholarship, however, has now thrown a new light on these early traditions, and it seems to be admitted that the Story of Cephalus and Proeris, like many others, is only a solar myth representing the several phenomena of the dawn of day. This view was put forward by Professor Max Müller in his famous Essay on Comparative Mythology, printed in the Oxford Essays for 1856, and has been adopted in the work on the Mythology of the Aryan Nations by Sir G. W. Cox—as will be seen by the following extracts from the above publications.

"As we have mentioned, Kephalos was the beloved of Eos, and the father of Tithonos; we may add, that Kephalos also, like Tithonos and Endymion, was one of the many names of the Sun."

Kephalos, however, was the rising sun—the head of light—an expression frequently used of the sun in different mythologies. In the *Veda*, where the sun is addressed as a horse, the head of the horse is an expression meaning the rising sun. Thus, the poet says, Rv. i. 163, 6, "I have known through my mind thyself when it was still far—thee, the bird flying up from below the sky; I saw a head with wings, proceeding on smooth and dustless paths." The Teutonic nations speak of the sun as the eye of Wuotan, as Hesiod speaks of

Πάντα ίδων Διὸς ὀφθαλμὸς καὶ πάντα νοήσας;

And they also call the sun the face of their god. In the Veda again the sun is called (i. 115, 1) "the face of the gods," or the face of Aditi (i. 113, 9) and it is said that the winds obscure the eye of the sun by showers of rain. (v. 59, 5.)

A similar idea led the Greeks to form the name of Kephalos; and if Kephalos is called the son of Herse—the Dew—this meant the same in mytho-

logical language, that we should express by the sun rising over dewy fields. What is told of Kephalos is, that he was the husband of Prokris, that he loved her, and that they vowed to be faithful to one another. But Eos also loves Kephalos; she tells her love, and Kephalos, true to Prokris, does not accept it. Eos, who knows her rival, replies, that he might remain faithful to Prokris, till Prokris had broken her vow. Kephalos accepts the challenge, approaches his wife disguised as a stranger, and gains her love. Prokris, discovering her shame, flies to Kreta. Here Diana gives her a dog and a spear, that never miss their aim, and Prokris returns to Kephalos disguised as a huntsman. While hunting with Kephalos, she is asked by him to give him the dog and the spear. She promises to do so only in return for his love, and when he has assented, she discloses herself, and is again accepted by Kephalos. Yet Prokris fears the charms of Eos, and while jealously watching her husband, she is killed by him unintentionally, by the spear that never misses its aim.

Before we can explain this mythe, which, however, is told with many variations by Greek and Latin Poets, we must dissect it, and reduce it to its constituent elements.

The first is, "Kephalos loves Prokris." Prokris we must explain by a reference to Sanskrit, where prush and prish mean "to sprinkle," and are used chiefly with reference to raindrops. For instance, Rv. i, 168, 8. "The lightnings laugh down upon the earth, when the winds shower forth the rain."

The same root in the Teutonic languages has taken the sense of "frost"—and Bopp identifies prush with O. H. G. frus, frigere. In Greek, we must refer to the same root,  $\pi\rho\omega\xi$ ,  $\pi\rho\omega\kappa\delta$ s, a dewdrop, and also Prŏkris, the dew. Thus the wife of Kephalos is only a repetition of Herse, her mother—Herse, dew, being derived from Sanskrit vrish—to sprinkle. The first part of our mythe, therefore, means simply—the sun kisses the morning dew.

The second saying is, "Eos loves Kephalos." This requires no explanation: it is the old story, repeated a hundred times in Aryan mythology—"the dawn loves the sun."

The third saying was, "Prokris is faithless; yet her new lover, though in a different guise, is still the same Kephalos." This we may interpret as a poetical expression for the rays of the sun being reflected in various colours from the dew drops—so that Prokris may be said to be kissed by many lovers: yet they are all the same Kephalos, disguised, but at last recognised.

The last saying was, "Prokris is killed by Kephalos," i.e., the dew is absorbed by the sun. Prokris dies for her love to Kephalos, and he must kill

her because he loves her. It is the gradual and inevitable absorption of the dew by the glowing rays of the sun, which is expressed with so much truth by the unerring shaft of Kephalos thrown unintentionally at Prokris hidden in the thicket of the forest. "La rugiada Pugna col sole." Dante, Purgatorio, i. 121.

We have only to put these four sayings together, and every poet will at once tell us the story of the love and jealousy of Kephalos, Prokris, and Eos. If anything was wanted to confirm the solar nature of Kephalos, we might point out how the first meeting of Kephalos and Prokris takes place on Mount Hymettos, and how Kephalos throws himself afterwards, in despair, into the sea, from the Leukadian Mountains. Now, the whole myth belongs to Attika, and here the sun would rise, during the greater part of the year, over Mount Hymettos like a brilliant head. A straight line from this, the most eastern point, to the most western headland of Greece, carries us to the Leukadian promontory—and here Kephalos might well be said to have drowned his sorrows in the waves of the ocean." Oxford Essays, 1856. Comparative Mythology, by Max Müller, M.A., pp. 53—55.

"The involuntary departure of the sun from the dawn, or his capricious desertion of her, is exhibited in the myths of a long series of maidens wooed and forsaken, whether by Phoibos himself, or by heroes on whose head rests his might and majesty. With the story of Korônis, the mother of Asklêpios, the myth of Prokris is in close accordance. Her birthplace is Athens, the City of the Dawn, and her mother is Hersê, the Dew, while her own name denotes also simply the sparkling drops. We are thus prepared for the myth which tells us that Kephalos, a Phokian chief, coming to Athens, won her love, and plighted his faith to her. But Kephalos was loved also by Eôs, who sought to weaken his love for Prokris with a purpose so persistent that at last she induced him to make trial of her affection. He therefore deserts Prokris, to whom after a time he returns in disguise. When in this shape he has won her love, he reveals himself, and Prokris in an agony of grief and shame flies to Crete, where she obtains from Artemis the gift of a spear which shall never miss its mark, and of a hound which can never fail to seize its prey. With these gifts she returns to Kephaios, who after seeing her success in the chase longs to possess them. But they can be yielded only in return for his love, and thus Prokris brings home to him the wrong he has done to herself, and Eôs is for the time discomfited. But Prokris still fears the jealousy of Eôs, and watches Kephalos as he goes forth to hunt, until, as one day she lurked among the thick bushes, the unerring dart of Artemis, hurled by Kephalos, brings the life of the gentle Prokris to an end. This myth explains itself.

Kephalos is the head of the sun, and Kephalos loves Prokris, in other words, the sun loves the dew. But Eôs also loves Kephalos, i.e., the dawn loves the sun, and thus at once we have the groundwork for her envy of Prokris. So, again, when we are told that though Prokris breaks her faith, yet her love is still given to the same Kephalos, different though he may appear, we have here only a myth formed from phrases, which told how the dew seems to reflect many suns which are yet the same sun. The gifts of Artemis are the rays which flash from each dewdrop, and which Prokris is described as being obliged to yield up to Kephalos, who slays her unwittingly, as Phoibos causes the death of Daphnê, or Alpheios that of Arethousa. The spot where she dies is a thicket, in which the last dewdrops would linger before the approach of the mid-day heats. Cox, Mythology of the Aryan Nations, i. pp. 430, 431.

## NOTES TO CEPHALUS AND PROCRIS.

Dedication, p. 3, l. 1, Resyant.] Inherent in, belonging to; of which meaning I have met with no other instance. Resyant is resident. Kelham, Norman-French Dictionary, London, 1779, "Resseant, resiant deinez le manoir: one that continually abides within the manor." Hence applied more generally to residents, whether permanent, as in Sir Th. More's Workes, p. 900; "as for in Myddlesex, I remember none, or in the cytye selfe, cyther of resiauntes therein, or of resorters thereto, Englyshe men or straungers." Or to mere sojourners, as B. Jonson, Catiline, iv. 3, vol. iv. p. 310, ed. Gifford, 1816:—

"Now, friends, 'tis left with us. I have already Dealt, by Umbrenus, with the Allobroges, Here resiant in Rome."

On which Gifford notes, "Resiant was common with our ancestors for resident. It is now a mere law term. The last person in whose writings it occurs as a current expression, is, I believe, Sir John Hawkins, who has it, more than once, in his Life of Dr. Johnson."

Spencer, F. Q. c. iv. b. xi. 28, uses resiant of things inanimate. "The famous Troynovant, In which her kingdom's throne is chiefly resiant." On which Upton says, "Resident: lodged, placed. Lat. Barb. resiantia, residence." Examples of this will be found in Ducange.

George Daniel, Idyll iii. 97 (Works, vol. iv. p. 222, ed. 1878) has the derivative form "irresiant"—a word not in Dictionaries:—

"Th' old charter lost, new letters-pattent give Vs libertic to wander with a briefe;

Irresiant, now content."

L. 2. Meritorious.] Merited, deserved: so Thomas Middleton, the Wisdom of Solomon Paraphrased, chap. i. v. 9, vol. v. p. 340, ed. Dyce, 1840:—

"Many there be, that, after trespass done,
Will seek a covert for to hide their shame,
And range about the earth, thinking to shun
God's heavy wrath and meritorious blame."

In this sense I do not find the word in Dictionaries.

Previously Skelton had used meritory in the same way in his "Garlande of Laurell," 1. 429:—

"So am I preuentid of my brethern tweyne In rendrynge to you thankkis meritory."

On which Dyce says, "deserved, due."

In Shakspere "meritorious" occurs three times, but always in the usual meaning, of "deserving," "meriting."

- Line 2. Statelesse.] Not dignified. A word not in Richardson, or Johnson by Todd or Latham. In Ogilvie, Webster, and Worcester, but without a reference.
- Line 3. Straine it foorth.] Compare p. 27:—

  "Distilling words to hight the quintessene
  Of fame and honour."
- Line 4. To tilt against the Sunne.] Either to be over ambitious, to attempt the impracticable (like Don Quixote with the windmills) as in the "Passionate Morrice," re-printed by the New Shakspere Society, p. 54, "He building eastles in the aire, and setting trappes in the sunne to eatch the shadowe of a coy queane." And Shakspere, 2 H. VI. iii. l. 158, "and dogged York that reaches at the moon." Pericles ii. 2, 20, "And his device Is a black Æthiope reaching at the sun." Or more probably to tilt with the sun in his eyes—like the Latin, adverso sole, and thus at a disadvantage, as Barnabe Barnes, in his "Foure Bookes of Offices, Lond. 1606," folio iv. verso, in the Dedication to the King, writes, "Against the sunne (vpon which no reasonable creature can stedfastly fix his mortall eyes, least they be dazeled, infeebled, or blinded with the pretious elecretic thereof, (being another type of Sacred Majestie) that imperiall bird soueraigning over the swift fethered creatures of the ayre by nature opposeth his sight." So Shakspere, 3 Hen. VI. ii. l. 92:—

"Now, if thou be that princely eagle's bird, Show thy descent by gazing 'gainst the sun."

And Butler, Remains, i. 71:—

"As eagles try their young against his rays,
To prove if they're of generous breed or base."

The phrase "against the sun" is in Chaucer's Legend of Good Women, where speaking of the Daisy, l. 46-48, he says:—

That I nam up and walking in the mede,
To seen this floure ayenst the sunne sprede."

#### Again, l. 110-112:—

"For to been at the resurrection
Of this floure, whan that it should unclos
Again the sunne, that rose as redde as rose."

And in Shakspere, Othello, ii. 3, 382:—

"Tho' other things grow fair against the sun."

P. 3, .l. 6 With their hartes-soule. Hamlet, iii. 2, 78:—

That is not passion's slave, and I will wear him In my heart's core, ay, in my heart of hearts."

P. 3, l. 6. Artes persuasive Mistress. T. Randolph Amyntas, i. 2:—

Laurinda. How now Thestylis?
Grown orator of late? Has learned Mopsus
Read Rhetorique unto you, that you come
To see me with Exordiums?

Thestylis.

No, Laurinda,

But if there be a charm call'd Rhetorique

An art that woods and forests cannot skill;

That with perswasive magick could command

A pity in your soul, I would my tongue Had learn'd that powerful art!

- P. 3, l. 9. To praise the light.] See Cowley's Hymn to Light, "one of the most exquisite pieces in the whole body of English Poetry."—Sir E. Brydges' Introduction to Davison's Poetical Rhapsody, i. p. 53. Lee Priory ed., 1814.
- P. 3, l. 12. To staine obscuritie.] Gascoigne Flowers, Praise of his Mistres. ed. Hazlitt:—
  - "Since she doth pas you al as much as Titan staines a starre."-p. 55
  - "She Helene staines for hewe. -p. 55.

Matthew Grove, Poems (1587) ed. Grosart, p. 35:--

"Who staynes each courtly dame that shines For beauties gift so brave."

Barnabe Barnes, Parthenophil and Parthenophe (1593) Sonnet i. 4:—

- "And staine in glorious lovelinesse the fayrest.

  Oh! matchlesse bewtie bewties bewtie stayning."—Sonnet xlvi

He also uses "distaine" in a similar sense:-

"Returne, and Florae's pride distaine,
Her lillyes, roses, and daffadilles:
Thy cheekes and forehad disaray
The rose and lillyes of their grayne."—Ode i. p. 10A.

J. Dickenson, The Shepheard's Complaint, ed. Grosart, p. 20:-

"Wood-Nymphes came, whose golden lockes, staining the beautye of Titans beames hoong loose about their shoulders."—p. 20.

Fletcher, Piscatorie Eelogues, vii. 3:-

"Nymphs,

"Whose faces snow their snowy garments stain."

Stain: Old Fr. desteindre, Fr. teindre, from L. tingo to tinge, dye. "Stain is formed from distain, as sdain from disdain.—Richardson."

This and its synonyms all imply the act of diminishing brightness, or injuring the appearance of an object; but to stain is stronger than the other terms, and is variously applied.—Worcester.

P. 3, 1. 12. Inur'd supposes.] Long established, inveterate falsities, or pretences. Tarquin and Lucrece, 321:—

"This glove to wanton tricks is not inur'd."

Twelfth Night, ii. 5, 160:-

"And to inure thyself to what thou art like to be, Cast thy humble slough, and appear fresh."

Bacon, Essay xxxvi. 47. "At the least, a prince may animate and inure some meaner persons to be scourges to ambitious men."

On which Dr. Edwin Abbott observes: "To habituate, put 'in ure,' i.e., in use. 'Ure' is derived through the French from Latin 'usura.' The word 'ure' occurs in Essay vi. 87, 'lest his hand should be out of ure.' Here, however, he gives another derivation, 'Ure, a use, from the French heur (not heure, hour) which is derived from Latin augurium. Hence destiny, experience. Hence enure, or inure is 'to put in experience,' 'to practice.' (Bacon's Essays, Lond. 1876.) This latter derivation is more fully set forth in Wedgwood's Dictionary of English Etymology under 'enure.'

Line 12 Supposes Taming of the Shrew, v. i. 121:-

"While counterfeit supposes bleared their eyne."

Drayton, John to Matilda, 31:-

' And tells me those are shadows and supposes."

P. 3, l. 13. To blindfold Envie.] J. Dickenson, Arisbas, p. 75, ed. Grosart, first printed 1594, in The Worth of Poesie devotes two stanzas to a description of Envy.

P. 3, l. 13. Barbarisme.] Marlowe, Hero and Leander, "To beat back Barbarism and Avarice," p. 38. Spenser's Tears of the Muses, Thalia, st. 3, l. 187:—

"Ugly barbarisme."

Guilpin's Skialetheia Epigr., 1, 10:-

"So England's wits,

"Having confounded monstrous barbarismes."

Return from Parnassus, p. 267:—vol. iii. ed. Hawkins. Oxford 1773.

"Vile barbarisme was used to dandle thee."

Ben Jonson, Poetaster, i. i. p. 409:—

"Your only barbarism is to have wit and want."

Shakspere, Love's Labour Lost, i. 1, 112:—

"And though I have for barbarism spoke more."

Winter's Tale, ii. 1, 84:—

"Lest barbarism, making me the precedent, Should a like language use to all degrees, And mannerly distinguishment leave out Between the prince and beggar."

P. 3, l. 16. Margining Reproach.] The Return from Parnassus, p. 214:--

Decker, London Triumphing (iii. 251):—

"Nor the margent quoate
With any act of thine which may disgrace
This citie's choice, thyself or this thy place."

Hall, Prologue to Satires, 7, "Envy the margent holds."

- P. 3, I. 16. Gloses.] "Gloses," more commonly glosses—comments, remarks. as in Spenser, Shepherd's Calendar at end of each month.
- P. 3, 1. 19. Where never path was seen.] The customary phrase with poets:—
  "Avia Pieridum peragro loca nullius ante
  Trita solo."—Lucretius, i. 925.

But do these words imply that T. Edwards was not acquainted with the Poem on the subject of Cephalus and Procris, attributed by T. Nash to Anthonie Chute, and entered in the Stationer's Register, Oct. 22, 1593?

P. 3, l. 20. In shadie groves, twisting the myrtle green.] Perhaps there is a reference to Virgil, Æneid. vi. 440-445:—

"Nee procul hine partem fusi monstrantur in omnem Lugentes campi: sic illos nomine diennt. Hic quos durus amor crudeli tabe peredit, Secreti celant calles; et myrtea circum Silva tegit; curæ non ipsa in morte relinquunt. His Phædram Procrinque locis—cernit."

Ovid appropriates the myrtle to Elegy:—

"Elegian muse that warblest amorous lays,
Girt my shine brow with sea-bank myrtle sprays."—
Marlowe, Ovid. Eleg. i. (vol. iii. p. 108. ed. Dyce 2.)

Hence, Milton in Lycidas unites the myrtle with the laurel:-

"Yet once more, () ye Laurels, and once more Ye myrtles brown, with ivy never sere."

Where T. Warton observes, "that these plants are not appropriated exclusively to elegy—they are symbolical of general poetry. Theoritus Epigr., i. 3, dedicates myrtles to Apollo." Still, as Virgil represents Procris among the unfortunate lovers amid the myrtle grove, this tree too being generally sacred to Venus, there is a peculiar propriety in the adoption of the myrtle here instead of the laurel or ivy, for a love story with so melancholy an issue.

For the origin of the myrtle, see R. Chester, Poems, p. 104, ed. Grosart. Green.] Horace, Od. i. iv. 9:—

"Viridi nitidum caput impedire myrto."

P. 4. l. 1. "Parthenophil and Parthenophe," published by Barnabe Barnes in May 1593, has on the Title a dedication "To the right noble and Vertuous Gentleman, Mr. William Perey, Esquier, his decrest friend," followed by an address "To the Learned Gentlemen Readers The Printer," in which he requesteth their favourable censures, and submits his Poems to their friendly patronages. "Arisbas, Euphues amidst his slumbers: Or Cupid's Journey to Hell, by J. Dickenson," 1594, is dedicated "To the right Worshipfull Maister Edward Dyer, Esquire, Mæcenas of Worth, and mirror of all admired perfections," followed by "an Epistle to the Gentlemen Readers" beginning, "Learned and curteous Gentlemen" and ending "Thus Gentlemen, committing my Pamphlet to your friendly view, and submitting myself to your curteous censures, I end, wishing to you al, several good fortunes &c."

In the same way T. Edwards dedicates his volume "To the Right Worshipfull Master Thomas Argall Esquire," and then submits it "To the Honorable Gentlemen and true favourites of Poetry," in an address beginning, "Judiciall and Courteous," and ending, "And thus benigne Gentlemen, as I began, so in deuty I end, ever prest to do you all service." Here, and in the marginal note on p. 27, he seems to use "favourites" for "favourers," and, so patrous of Poetry; and from his frequent mention of Sidney and Spenser may possibly have intended some reference to them and their immediate friends, Dyer, Gabriel Harvey, and others, who as we learn from a letter of Spenser to G. Harvey, had some years before set themselves up as a court of Areopagus in poetry, and who, though mistaken in their attempt at introducing "the Hexameter, and certain laws of quantity of English syllables for English Verse," yet exercised a strong critical influence over their contemporaries.

- P. 4.1.3. Judiciall.] Having the power to judge, judicious. So Daniel in his Defence of Rhime (Works, i. 29, ed. 1718) speaks of "The most judicial and worthy spirits of this land," (p. 15) that "It is not Books, but only the great Book of the World, and the all over-spreading Grace of Heaven, that makes men truly judicial," and in a more limited sense (p. 27,) "Nature and a judicial ear," a phrase used also by Hall, Satires, Postscript to the Reader. On the other hand Shakspere used judicious for judicial in Coriolanus, V. 6, 128. "His last offences to us Shall have judicious hearing."
- P. 4. l. 4. Irus.] The name given by the suitors to the Ithacan beggar Arnæus, Odyssey xviii. 5—7; and hence the appellative for a beggar; as "Irus et est subito qui modo Crœsus erat." Ovid. Trist. iii. 7—42. "No Crœsusrieh, nor yet an Irus-poore." John Viears, Life of Sylvester, in his Du Bartas, ed. 1648. fol. A. 6.
- P. 4 l. 9. Slak't,] and p. 61 aslakt, quieted: so Marlowe, Hero and Leander, second Sestiad, p. 27, l. 3, ed. Dyce 1850. "To slake his anger if he were displeas'd." Wedgwood gives the primary meaning as, "loose; whence to slake is to diminish the active force, to still pain or thirst, to quench the fire, to put out."
- P. 4. l. 15. Live in bastardy.] Not able to acknowledge their own issue, but obliged to publish under another's greater name, as we learn from T. Nash, Pierce Penilesse, p. 44 (Shakspere Soc. ed. 1841.) "He fathered one of the bastards (a booke I meane) which being of thy begetting was set forth

under his name." "Parthenophil and Parthenophe," by Barnabe Barnes 1593, is an instance of this practice, and as there is only one copy of the original edition, and only thirty of the reprint by Dr. Grosart in 1875, the author's lines, appended to the Epistle to the Reader, in which he avails himself of it, may claim insertion here.

"Go barstard Orphan packe thee hence, And seeke some straunger for defence: Now ginnes thy basenesse to be knowne, Nor dare I take thee for mine owne: Thy lenity shall be discried. But if that any haue espied, And question with thee of thy Sire, Or Mistrisse of his vaine desire, Or aske the place from whence thou came, Deny thy Sire, Loue, Place, and Name: And if I chance vnwares to meet thee, Neither acknowledge mee, nor greet mee, Admit I blush, perchance I shall, Passe by, regard me not at all, Be secrete, wise, and circumspect, And modesty sometimes affect: Some goodman that shall thinke thee witty, Will be thy patrone, and take pitty: And when some men shall call thee base, He for thy sake, shall him disgrace: Then with his countenance backt, thou shalt Excuse the nature of thy fault: Then if some laddes, when they goe by, Thee bastard call, give them the ly, So get thee packing and take heede, And though thou goe in beggars weede, Hereafter when I better may, I'le send relief some other day."

P. 4. l. 17. Cynthia ] Q. Elizabeth.

P. 4. 1. 17. Tralucent.] Marlowe, Hero and Leander, first Sestiad, p. 17.

"And, as she spake,
Forth from those two tralucent cisterns brake
A stream of liquid pearl."

on which Dyce observes, "Tralucent a form of translucent common in our early writers."

P. 4. l. 20. Honor.] Rank, dignity of birth or station.

P. 4, l. 21. Sowzed.] Richardson in his Dictionary places all the meanings under the one head "souse;" Wedgwood more correctly, it seems, refers some to "soss, souse," to plunge in water; "They soused me over head and ears in water when a boy." Addison; and others to "souce, souse," (from French saulce, Lat. salsus) to season with pickle, as N. Breton in Wits Trenchmoor, p. 10, col. 1, ed. Grosart, "The cunger must be sowst." Perhaps Edwards implies both meanings. "Honor and the living sparkes" (or as in the Sonnet to Henrie Earl of Southampton, prefixed to Florio's World of Words, "Honors ingendred sparkles") are but of little account without the additional glories they receive (as it were a condiment in which they are immersed) from art, either Sculpture, Painting or Poetry, to which he successively alludes.

P. 4, l. 21, 22. Adamantine goat-bleeding impression.] This seems to refer to the cutting of gems, and so to the art of sculpture generally. The belief that adamant or diamond was infrangible unless steeped in goat's blood is traceable to Pliny—from whom it was repeated by Solinus, Isidorus, and Marbodæus de Gemmis, who writes

"Cujus durities solidissima cedere nescit,
Ferrum contemnens, nulloque domabilis igne,
Hæc tamen hircino calefacta cruore fatiscit. i. 5-7.

Pliny's account is in his Naturall Historie, Translated by Philemon Holland, London, Adam Islip, 1634. The seven and Thirtieth Booke, ehap. iv. p. 610 K. "Moreover as touching the concord and discord that is between things naturall, which the Greekes call Sympathia and Antipathia (whereof I have so much written in all my bookes, and endeavoured to acquaint the readers therewith) in nothing throughout the world may we observe both the one & the other more evidently than in the Diamant: For this invincible minerall (against which neither fire nor steele, the two most violent and puissant creatures of natures making, have any power, but that it checketh & despiseth both the one and the other) is forced to yeeld the gantelet and give place unto the bloud of a Goat, this only thing is the means to break it in sunder, howbeit care must be had, that the Diamant be steeped therein whiles it is fresh drawn from the beest before it be cold: & yet when you have made all the steeping you can, you must have many a blow at the Diamant with hammer upon the anvill: for even then also, unlesse they be of excellent proofe & goode indeed, it wil put them to it, and break both the one & the other: But I would gladly know whose invention this might be to soake the Diamant

in Goats bloud, whose head devised it first, or rather by what chance was it found out and known? What conjecture should lead a man to make an experiment of such a singular and admirable secret, especially in a goat, the filthiest beast one of them in the whole world? Certes I must ascribe both this invention & all such like to the might and benificence together of the divine powers: neither are we to argue & reason how and why nature hath done this or that? Sufficient it is that her will was so, and thus she would have it. But to come againe to the Diamant, when this proofe taketh effect to our mind, so that the Diamant once crackt, you shall see it break and crumble into so small pieces, that hardly the eie can discerne the one from the other. Wel, lapidaries are very desirous of Diamants, and seek much after them: they set them into handles of yron, and thereby they with facility cut into anything, be it never so hard."

The same notion is to be found in two writers subsequent to Edwards; see J. Dickenson, "Greene in Conceipt," (1598) p. 103, ed. Grosart, 1878.

" If then the strongest marble bee in time worn by weake droppes of raine, the hardest Adamant (though otherwise impenetrable) peare'd by Goates warme blood."

Poems of Robert Chester (who distinguishes the Adamant from the Diamond) a Dialogue (1611) pp. 109, 110, ed. Grosart, 1878.

"The Adamant a hard obdurate stone, Invincible, and not for to be broken—

Yet with a Goates warme, fresh and linely blood, This Adamant doth break and rine in sunder, That manie mightie, huge strokes hath withstood."

For a full account of the Diamond, see the Natural History of Precious Stones and Gems, by C. W. King, London, 1865, pp. 19—48.

- P. 4, I. 23. Well could Homer paint, &c.] If Edwards were alluding to the Art of Painting, he may have used the phrase "paint on the shield of Ulysses" with a tacit reference to the Shield of Achilles described in Iliad. xviii., and to the shields of the Seven Chiefs in the "Seven against Thebes" of Æschylus. Otherwise the phrase would simply mean Word-painting as afterwards on p. 27, lines 13—16.
- P. 4, l. 25. Amintas.] There is here some difficulty in ascertaining who was intended by this name. If a Poet be meant, it is probably Thomas Watson, who wrote Amyntas in 1585, Aminta Gaudia in 1592. Spenser in his Colin Clout 434—443 praises an Amyntas, who is supposed by Malone (Shakspere by Boswell, ii. 265—273) and Todd on Spenser, to be Ferdinando

Earl of Derby. The praises of an Amintas are also set forth by T. Nash in Pierce Penilesse (p. 91, ed. 1841), as to whom Collier observes in his note, "Possibly the Earl of Southampton, to whom Nash dedicates several tracts, was the Nobleman intended." In this note Collier erroneously states that Watson celebrated Sir Francis Walsingham under the name Amyntas; it should be Melibæus. Watson's poem Melibæus, was reprinted by Mr. Arber in 1870, wherein p. 147, the anthor advertises the reader that "He figures Sir Francis Walsingham in Melibæus." Edwards's words might be interpreted either of a poet, or a patron of poets, but as in L'Envoy to Narcissus, p. 62, Amintas is mentioned with other poets, the more natural inference seems to be that a poet, and if so Watson, is here designated under that name.

- P. 4, l. 28. The teares of the Muses. Spenser's Poem under this Title, printed in 1591, is probably referred to; it begins
  - "Rehearse to me, ye sacred Sisters nine,
    Those piteons plaints and sorowfull sad tine,
    Which late ye powred forth as ye did sit
    Beside the silver springs of Helicone, &c."
- P. 4, l. 28. Teared. Wept: I have found no other instance of this verb. A similar play on words on p. 5, "Why temporize I thus on the intemperature of our elymate," and "trip it of in buskin till I feare me they will have nothe but skin," referring apparently to those who wrote for the stage, and found it a poor livelihood.
- P. 5, l. 19. Warme themselves. Nicholson in his Acolastus (1600) l. 37, 38, has "Our neighbour countries burne in civill fire And Nero-like we warme us by the flame."
- P.5, l. 26. Prest. Ready. Lat. præsto, athand. See Teshes Verses on the Knights of the Garter, in Ballads from Manuscripts, vol. ii. part ii. 119. Ballad Society, 1873; on the motto of the Talbot family "Prest d'accomplir."
  - "The redie mynde respecteth never toyle,
    But still is prest t'accomplish hartes intent:
    Abroad, at home, in eneric Coste or soyle,
    The deed performs what inwardly is ment:
    Which makes me saye, in eueric virtuous deed,
    I still am prest t'accomplish what's decreed.

Prest to accomplish, what you will commaunde, Prest to accomplish, what you shall desire: Prest to accomplish, your desir's demannde: Prest to accomplish, Heaven for happie hire: Thus do I ende, and at your will I rest, As you shall please in every Action prest"

- P. 6, margin. A pariphrisis of the Night.] The same marginal note occurs in Marlowe's Hero and Leander, first Sestiad (iii., 13, ed. Dyce, 1850. Though not printed till 1598, this poem was entered in the Stationers' Book, 28th Sept. 1593, four months after the author's death, and was no doubt circulated in manuscript after the custom of that period. T. Edwards was evidently a great admirer of it.
- P. 6, l. 3. Scoured.] Moved quickly. So p. 8 "away she skoures;" p. 33 "that erst did bravely skoure." Shakspere uses this verb once in this sense. "Never saw I men scour so on their way." Winter's Tale ii. 1., 35. It occurs in the Romance of Kyng Alisaunder 3722, ed. Weber 1810, "Hit is beter that we to heom schoure." H. Coleridge, Glossarial Index of 13th Cent. explains "scour, v.n. to rush quickly" and connects it with It. scorrere, as do others, from Lat. excurrere. But this notion seems to spring from the ordinary meaning of the word to cleanse by rapid movement, in which sense the verb exists in all the Teutonic languages. To skir, scur, scurry, are variations. See Nares' Glossary in Skir.
- P. 6, l. 3. Canapie.] Originally a bed with mosquito curtains (κωνωπεῖον), hence a covering of state; metaphorically the sky. Shakspere, Coriolanus iv. 5, 40, and Hamlet ii. 2, 310 "this most excellent canopy, the air look you, this brave o'erhanging firmament, this majesticall roof fretted with golden fire." R. Barnfield. The Affectionate Shepheard, 1594, 1, 2:—

" Scarce had the morning starre hid from the light Heavens crimson canopie with stars bespangled."

Talbot in his English Etymologies, 1847, pp. 5, 6, derives it from the Latin *cannabis*.

- P. 6, l. 4. Gouernement.] This seems here to mean that which is governed, the realm, an unusual sense of the word.
- P. 6, l. 10. One forlorne.] Shelley in his Posthumous Poems (iv. 61, ed. F. Buxton) speaks of the moon

" Wandering companionless Among the stars."

P. 6, 1 11. Headlong.] Marlowe, Hero and Leander, p. 28:—

"The Morn-All headlong throws herself the clouds among."

Postes.] Hastens. Very commonly used in this sense by writers of the Elizabethan age, and afterwards. Wordsworth has it in the Idiot Boy:—

" Away she posts up hill and down."

The various meanings of the word were first collected together by Horne Tooke, Diversions of Purley, Part ii. chap. ii., p. 319; and their connection is well traced by Archbishop Trench in his "Study of Words," Sect. vi.

"Post is the Latin positus, that which is placed; the piece of timber is placed in the ground and so a post; a military station is a post, for a man is placed in it, and must not quit it without orders; to travel post, is to have certain relays of horses placed at intervals, that so no delay on the road may occur; the post-office is that which avails itself of this mode of communication; to post a ledger is to place or register its several items."

#### So Eastwood and Wright in the Bible Wordbook

"— a station where horses are kept for travelling; thence transferred to the person who travelled in this way using relays of horses; and finally to any quick traveller."

#### Milton, Samson Agonistes, 1538

" For evil news rides post, while good news baits."

Tacitus so describes the death of Agricola, c. 43:—

"Supremo quidem die momenta ipsa deficientis per dispositos cursores nuntiata constabat, nullo credente sic accelari quæ tristis audiret."

From the account in Herodotus viii., 98 it appears that the system of posts was first instituted by the Persians, and by them was called ἀγγαρήϊον. And Xenophon Cyr. Pæd. viii., 6, 9, p. 232, attributes its institution to Cyrus. In the book of Jeremiah, li., 31:—

"One post shall run to meet another, and one messenger to meet another, to shew the king of Babylon that his city is taken at one end."

Modern inventions have rendered such methods of communication, and travelling obsolete, but the verb to post will remain as a memento of former notions of speed.

P. 6, l. 15. Aurora. As Cynthia sets in Ocean, Edwards probably implies that Aurora rises therefrom, as Virgil states in Æneid iv. 129, 'Oceanum interea surgens Aurora relinquit" and Homer in the Hymn to Hermes 185, 'Hως δ'—ωρνντ' 'aπ' 'Ωκεανοῖο—So Thomas Watson in his "Amintas for his Phillis," in England's Helicon, p. 139:—

"Aurora now began to rise againe
From watry couch and from old Tithon's side:
In hopes to kisse upon Acteian plaine,
Young Cephalus, and through the golden glide
On easterne coaste he [forte, she] cast so great a light
That Phæbus thought it time to make retire
From Thetis bower, wherein he spent the night,
To light the world againe with heavenly fire."

As "in the Homeric poems Eos not only announces the coming Helios but accompanies him throughout the day" (Smith Diet. of Biogr. and Mythol. in Eos) Edwards gives her journey through the sky in the following pages. Modern philologers tell us that Eos and Aurora are the same.

"The simpler form of  $\dot{n}\omega_s$  is preserved in the Æolie  $\alpha \ddot{\nu}\omega_s$ . The morning in Sanskrit is ushas, in Latin Aurora. Do these words which have the same meaning agree in form also; not of course judged by mere identity of sound, which is no guide at all, but according to the phonetic laws of their respective languages? They do; and all point to the root US to burn. This appears as USH in Sanskrit, from which Ushas is regularly formed, with no vowel-modification. The Græco-Italian people raised the vowel by regular process to au, and formed ausos: which received no further increase in Greek, but in Latin a secondary noun was formed from the primary one, that is, ausos- a. Now both Greeks and Italians, as is well known, disliked the sound s between two vowels; the Greeks generally dropped it, and so got here  $\ddot{u}v(\sigma)\omega_5$ ,  $\alpha\ddot{v}\omega_5$ ,  $\dot{n}\dot{\omega}_5$ : the Latins changed it into r, and made Aurora: the verb appears as uro."

Peile, Introduction to Greek and Latin Etymology, 1869. Pref. p. xii.

P. 6, l. 19. The world stand still.] See Transactions of New Shakspere Society, 1877-9, Part iii. Paper xvii. by Mr. Furnival, for the notions of astromony prevalent in Shakspeare's time.

P. 7, I. 1. Another Phaeton.] Hero and Leander, p. 9:—

" As if another Phaeton had got
The guidance of the sun's rich chariot."

Gower introduces the story of Phaeton in the fourth book of his Confessio Amantis as an illustration of the evil arising "through the slouth of negligence." § 4, vol ii. p. 34, ed. Pauli, 1857.

P. 7, l. 6. The boy thus proude-made. Gower, Confessio Amantis, vol. ii., 35:—
"But he such veine gloire hadde."

P. 7, l. 7. Heavens Coape.] In Gower, Confessio Amantis, vol. iii., 138:—
"Under the cope of heaven."

Milton, P. L. iv. 992:—

" The starry cope of heaven."

Shelley, Hellas, last chorus.

"Beneath heaven's cope."

Cope is used alone by Shakspere in the same sense, Perieles iv., 6, 131:—

" The cheapest country under the cope."

Wedgwood quotes similar phrases from Italian, French, and Dutch, see his Dictionary in Cope, cap, cabin.

"All apparently from a root eap, signifying cover, which is found in languages of very distinct stocks."

P. 7, l. 8. Downe dingeth.] Hero and Leander, p. 38:—

" Danged down to hell."

Skelton, ed. Dyce ii. 47:—

" And the devyll downe dynge."

Drayton, Battle of Agincourt,

"This while our noble king, His broad sword brandishing, Down the French host did ding."

Willobies Avisa, 1594, p. 50:

" And dinges them downe to fiery lake."

P. 7, l. 27. Extasie.] Any violent perturbation of mind. Marlowe, i., 254, Jew of Malta, Act i.

" Our words will but increase his eestasy."

Venus and Adonis, 895:-

"Thus stands she in a trembling exstasy."

Hamlet iii. 4, 74; 138, 139, as madness.

"This bodiless creation ecstasy is very cunning in.

Hamlet. Ecstasy! My pulse as yours doth temperately keep time."

Milton, Il Penseroso, 165:—

" Dissolve me into extasies."

P 7, 1. 31. Godd it. ] Spenser, Colin Clout, 810, speaking of Cupid, says

"That Jove himselfe his powre began to dread And taking up to heaven, him godded new."

that is deified. So Shakspere, Coriolanus, v. 3, 11:-

" Loved me above the measure of a father; nay godded me indeed."

But Edwards uses the word in a different sense, to play the God: more like "Goddize" in Warner's Albion's England, ix. c. 44:-"And faire, lov'd, fear'd Elizabeth, here goddized ever since."

I have met with no other instance of this use of the word.

- F. 8, l. 6. Skymes.] To skim is to take off the seum, froth, foam; to move lightly over the surface of a liquid: to glide along:—
  - "The swallow skims the rivers watery face."—Dryden.
  - "Where the false tide skims o'er the cover'd land."-Dryden, Annus Mirabilis.
  - "Flies o'er th' unbending corn and skims along the main."-Pope.

See Talbot. English Etymologies p. 84. for its connection with the Latin Spuma. But "skyme" here may be to rise like scum, to foam. Stratmann has,

· seûmin, O. H. Germ. seûmen, to seum, spumare. Promptorium. 450.

In this sense it is used in Berners' Froissarts Cronycle vol. ii. p. 49:-

"Golde and sylver was no more spared then thoughe it had rayned out of the clowdes. or \*\*xcomcd\* out of the sea."

- P. 8. l. 7. Receipte.] The place where any thing is received, or contained. St. Matthew ix. 9 "at the receipt of custom, τὸ τελώνιον." Shakspere, Macbeth, i. 7, 76, "and the receipt of reason A limbeck only." Earlier instances are given by Stratmann, p. 397 under recet. "O. Fr. recet, receipt, receptus. Robert of Gloucester 98, 19. Manning, History of England 4464." The whole line is a periphrasis for the Ocean.
- P. 8. I. 8. Kils the hoat fume.] This is not very intelligible. Fume is connected with foam by Skinner, "Spuma enim rarescens instar fumi vel nebulæ est; certe proximum ei raritatis gradum obtinet," and foam seems more appropriate here as the effect of "the swelling tide." Is the simile to this purport? The first streaks of dawn spread till they are lost in the universal extension of light over the sky, as the swelling tide of some river with its hot foam (i.e. the foam produced by its violent rapid course) is lost in the ocean. "The swelling tide scorning a guide," i.e. unrestrained "skymes," foams along on its flood, and Aurora "lawlesse skoures," hastens swiftly, and unrestrained as "banditos mongst the mountaine heard."
- P. S. l. 10. Banditos.] Marston, Seourge of Villanie. 1599, Sat. iii. 117:—
  "When swarmes of mountebanks and bandeti."

Coryat, vol. iii, O, 4 verso:—

" Continually to stand in feare of the Alpine eut-throats called the Bandits."

Shakspeare 2 Hen. VI. iv. 1. 135:—

" A Roman sworder and banditto slave Murder'd sweet Tully."

Milton, Comus, 426:—

" No savage fierce bandite, or mountaneer."

We now use the plural banditti. "From the Mid. Latin bannire, bandire, to proclaim, the Italian participle bandito signifies one denounced, proclaimed, put under the ban of the law, and hence in the same way that English outlaw came to signify a robber It. banditti acquired the like signification." Wedgwood.

P. 8. l. 12. The mornings honor.] "That which confers distinction: boast: ornament." "A late eminent person the honor of his profession for integrity and learning." Burnet quoted in Worcester's Dict. Here Aurora herself is the mornings honor.

P. 8. l. 13. All snowy white. Compare Milton P. L. xi, 133-5:—

" Meanwhile,

To resalute the world with sacred light Leucothea waked."

On this passage Bishop Newton remarks; "Leucothea is the White Goddess as the name in Greek imports, the same with Matuta in Latin, as Cicero says, Leucothea nominata a Græcis Matuta habetur a nostris. Tusc. i. 12. Quæ Leucothea a Græcis a nobis Matuta dicitur. De Nat. Deor. iii. 19. And Matuta is the early morning that ushers in the Aurora rosy with the Sunbeams, according to Lucretius, v. 655:—

"Tempore item certo roseam Matuta per oras Ætheris Auroram defert, et lumina pandit."

Elsewhere Milton describes this first stage of the morn by the epithet gray, as in P. L. vii, 373,

"The gray dawn,"

And more fully in Lycidas 187,

"While the still morn went out with sandals gray."

P. 8. 1. 13. Save purpled.] Milton P. L. xi. 173-5:—

"The-morn begins her rosy progress."

So P. L. v. 1, 2,

" Now morn her rosy steps in th' eastern clime Advancing, sow'd the earth with orient pearl."

She was pale and white before, now she is rosy red, which is the second stage in the progress, the third being when the sun has risen. On this subject see Richardson,s note to P. L. Book v. 1.

Shakspere, Hamlet i. 1, 166, has the epithet russet, (which is russeus, red, ruddy):—

"But look, the morn in russet mantle elad Walks o'er the dew of yon high eastern hill."

Purple is a very dark red color, and is applied to the Morn by Spenser, F. Q. i. 2, 7:—

"Now when the rosy-fingred Morning faire
Weary of aged Tithones saffron bed,
Had spread her purple robe through deawy aire."

Milton also uses the verb to purple, P. L. vii. 30. "Or when morn Purples the East." And describes the color, P. L. xi. 241:—

"A military vest of purple flow'd Livelier than Melibæan, or the grain Of Sarra."

in both following Virgil, quam plurima circum Purpura Mæandro duplici Melibæa cucurrit, Æn. v. 251, and Sarrano indormiat ostro, Georg. ii. 506.

- P. 8. l. 15, Wanton eie.] Shakspere, Richard III. Act iii., 7, 187, "made prize and purchase of his wanton eye" in the first and second Folios, but printed in the Globe edition "lustful eye" in which sense it occurs in Isaiah iii. 16, "walk with wanton eyes." But this is probably a secondary meaning of the word though from its uncertain etymology it is hard to assign the primary signification. Edwards from his words "which at a trice could all the world espie" implies that the eye of Aurora was quick glancing, rapid in movement, unrestrained, more like Shakspere's application of the word wanton to the "air," or "wind," as sportive, roving. Trench, Synonyms of New Test. §. xvi., notes the two senses of "wantonness" as making it the best rendering for ἀσέλγεια.
- P. 8. l. 16, At a trice.] Shakspere says "in" or "on" a trice. Horne Took, Diversions of Purley, p. 292, derives "trice" from the French "trois;" and says, "in a manner similar to Anon it means the time in which one can count three, one, two, three and away. "Gower, Conf. Amant. vol. i. p. 142, ed. Pauli, "all sodeinlich as who saith treis." But on this compare Grimm, Deutsche Grammatik, iii. 232, 3. Wedgwood says "Sp. tris, crack, noise made in breaking, thence in a trice, an instant. So in Sc. in a crack, immediately. Jamieson."
- P. 8. margin, Acroconiæ.] A more correct reading would be Acrocomæ. But see the Dictionarium Historicum et Poeticum contained in Cooper's Thesaurus 1573, a work which our Poet seems to have used. "Acroconiæ, Certaine Thracians having their heare over their foreheads womanlike."

They are mentioned in the Iliad, iv. 533,  $\Theta\rho\eta\tilde{\iota}\kappa\epsilon\varsigma$   $\mathring{a}\kappa\rho\sigma\kappa\sigma\mu\sigma\iota$ : on which Heyne notes "Potest epitheton plures habere significatus. Suspicor Thraces erectos in vertice habuisse cincinnos ut multi barbari Germani quoque prisci, et nunc Americæ populi habere solent." Edwards translates "long-haired" and this is one of the meanings admitted by Eustathius  $\lambda \acute{a}\nu \kappa\sigma\mu\tilde{\omega}\nu\tau\epsilon\varsigma$ , though he elsewhere disapproves of it.

- P. 8, l. 20. Emprize.] An old word for enterprise, attempt. It is in Coleridge's Glossarial Index of 13th Century Words—in Spenser's Shepheards Calendar, September, 83, "Wronge emprise." In Milton, Comus, 610, and P. L. xi., 642 "bold emprise." It does not occur in Shakspeare. Edwards uses it in the sense of workmanship, texture.
- P. 8, l. 22. Otomie.] This word seems to be used for "gossamer," the floating eobwebs seen in fine weather in the air, as described by Nares, who quotes Shakspere, Romeo and Juliet, ii., 6, 18:

" A lover may bestride the gossomers

That idle in the wanton summer air,

And yet not fall."

Nabbes, Hannibal and Scipio, B. 2, 1637:—

"By the bright tresses of my mistresse hair
Fine as Arachne's web, or gosshemere,
Whose curls when garnished by their dressing shew
Like that thinne vapour when 'tis pearled with dew."

In one place I find it corrupted to gothsemay, in Lady Alimony 1659, D. 2:—

"I shall unravel
The elew of my misfortunes in small threads
Thin spun, as is the subtil gothsemay."

A little further corruption might make "otomie." Or it may be meant for "atomy," a word used by Shakspere in Romeo and Juliet, i. 4, 57; As You Like It, iii. 5, 13; for which Nares says "Otamy" was also used by old writers without any design to burlesque their language." But he gives no reference, nor have I succeeded in finding an instance of it. Dyce in his Glossary to Shakspere in atomy says, "So Ottamy. Craven Dialect." For a wonderful abundance of gossamer on September 21st, 1741, see White's Selborne, Letter xxiii. He says that "these cobweblike appearances, called gossamer, are the real production of small spiders

which swarm in the fields in fine weather in the autumn, and have a power of shooting out webs from their tails, so as to render themselves lighter than air." The French say that it is caused by the Virgin "qui file."

Garments of this fine texture were called ἀραχνώδεις. Eustathius de Ismeniæ et Ismenes Amor. 42, "Αραχνώδης ὁ χιτὼν τῆ παρθένω," like those mentioned by Horace, Sat. i. 2, 101. "Cois tibi pene videre est Ut nudam," by Propertius, iv. 2, 23, "Indue me Cois," by Petronius, Cap. 55. Æquum est induere nuptam ventum textilem, Palam prostare nudam nebula linea;" and by Fulgentius, Mythologicon, i. p. 13, ed. 1681. "Astiterant itaque syrmate nebuloso lucidæ ternæ virgines," one of whom is described as "talo tenus discinctam recolligens vestem," as Edwards represents "Aurora's vale downe trayling to her thighes."

P 8, l. 23. Her hands.] The reference is to ροδοδάκτυλος so frequent in Homer and Hesiod, and always as epithet of 'Hως, which Spenser F. Q. i. 2, 7, renders "the rosy-fingered Morning faire;" while strange to say neither Shakspere nor Milton have an equivalent epithet though the latter has something like it in P. L. vi. 3, 5:—

" Till morn,

Waked by the circling hours, with rosy hand Unbarred the gates of light."

Of it Aristotle, Rhetoric, iii. 2, 23, observes, Τὰς δὲ μεταφορὰς ἐντευθεν οἰστέον ἀπὸ καλῶν, ἢ τῆ φωνῆ, ἢ τῆ δυνάμει, ἢ τῆ ὄψει, ἢ ἄλλη τινῖ αἰσθήσει διαφέρει δ' εἰπεῖν οἶον " ῥοδοδάκτυλος ἠώς," μᾶλλον ἢ " φοινικοδάκτυλος," ἢ ἔτι φαυλότερον " ἐρυθροδάκτυλος."

The latter reminds one of the burlesque description in Hudibras, Part ii. Canto. ii. 31, 32:—

" And like a Lobster boyl'd, the Morn From black to red began to turn."

The Latin poets, owing to the genius of their language and the necessities of their metres, were unable to introduce a similar compound, and were limited to the use of "rosea" in divers combinations.

Compare in the 31st of the Homeric Hymns, l. 6, 'H $\hat{\omega}$   $\tau \epsilon \dot{\rho}o\delta \delta \pi \eta \chi v \nu$ , a very inferior epithet, though applied by Sappho to the  $\chi \dot{\alpha} \rho \iota \tau \epsilon s$ , and missing the peculiar force of  $\dot{\rho}o\delta o\delta \dot{\alpha} \kappa \tau v \lambda o s$ , on which the Scholiast well

observes, ἀπὸ τοῦ σχήματος τῶν τῆς χειρὸς δακτύλων παρίστησι τὸ τῶν ἀκτίνων σχῆμα.

P. 8, l. 25. Vénus.] Or, "The morning star that guides the starry flock," P. L. v. 708. Cicero de Nat. Deor. ii. xx, 53. "Infima est quinque errantium, terræque proxima stella Veneris, quæ Φωσφόρος Græcè, Lucifer Latinè dicitur eum antegreditur Solem; cum subsequitur autem Hesperos." So Pliny Nat. Hist. ii. 8—"præveniens quippe, et ante matutinum exoriens, Luciferi nomen accipit, ut Sol alter, diem maturans." P. L. vi. 166-169. Shakspere, Mid. N. Dr. iii. 2, 380.

" And yonder shines Aurora's harbinger."

A close resemblance to Edwards' line.

"In that she waites before like to a starre."

Milton's May Morning begins

"Now the bright morning star, day's harbinger.
Comes dancing from the east."

All traceable to the Homeric έωσφόρος, Il. xxiii. 226.

<sup>3</sup>Ημος δ Έωσφόρος εἶσι φόως ἐρέων ἐπὶ γαῖαν, ὅντε μέτα κροκόπεπλος ὑπεὶρ ἄλα κίδναται Ἡώς.

Upon these astronomical expressions see Transactions of the New Shakspere Society, 1877-9, Part iii. Paper xvii. by Mr. Furnival. Wordsworth addresses a sonnet to "Venus as an Evening Star," but in his Ode on May Morning calls her "the star that led the morn."

P. 8, 1. 31. *Dion.*] For Dione, the mother of Venus, but here used for Venus herself. So in Britain's Ida, printed in Spenser's Works, Argument to Canto ii.

" Diones Garden of Delight
With wonder holds Anchises' sight."

While in the third line it is called "Faire Venus grove"

P. 8. Margin. Pleiades.] In the Dict. Histor. in Cooper's Thesaurus—

"Pleiades, the seven starres, which mariners use in triyng of coastes: Poetes feign them to be the seven daughters of Lycurgus, or Atlas."

From this it would seem Edwards took his note. They are all but universally called the daughters of Atlas. In fact, I can find only one passage wherein Lycurgus is said to be their father, viz., in the Scholia

Vetera Latina on Germanici Aratea Phænomena, 255 (Aratus ed. Buhle, 1801, vol. ii. p. 65.

"Pleiades a pluralitate Græci vocant. Latini eo quod vere exoriantur Vergilias dicunt. Dicit autem Pherecydes Athenæus septem sorores fuisse Lycurgi filias, ex Naxo insula, et pro eo quod Liberum educaverunt a Jove inter sidera sunt relatæ."

For the modern view of them, see Cox's Mythology of the Aryan Nations, ii. 286.

- P. 8, Margin. Searen Starres.] See the Transactions of the New Shakspere Society, 1877-9, Part iii. Article xvii. p. 448, for a note by Mr. W. Aldis Wright, from which it appears that the Pleiades are generally meant by the Seven Stars, though a second note by Mr. P. A. Daniel adduces several passages in which the seven planets seem to be intended.
- P. 8, l. 32. Base in respect of duetie.] Base is here lowly, ordinary; as the rising of the Pleiades indicated the time for adventuring to sea, and their setting the time for planting wheat, both ordinary, common, matters. See Virgil, Georg. i. 138, 221. The phrase occurs in Hero and Leander, p. 14 "Base in respect of thee."
- P. 8, l. 32. Outcoates.] This word seems one coined by Edwards. I can find no other instance of it. The Pleiades, as daughters of Lycurgus, are supposed to be clothed with garments of light, but these "outcoates" are "base," that is the outward surface emits or reflects but a dim light, they are not "bright luminaries," "bright officious lamps" like most stars, whose ductie is "merely to officiate light round this opacous earth" (P. L. viii. 22). So they are described by Aratus Phænom, 264, "åι μὲν ὅμως ὀλίγαι καὶ ἀφεγγέες," rendered by Cicero "Hæ tenues parvo labentes lumine lucent." Their appearance at sunrise has attracted the notice also of Milton in P. L. vii. 374, "The gray Dawn, and the Pleiades before him danc'd."
- P. 9, l. 1. Each God, and Goddess.] Each star, named after God or Goddess, "Dion noates;" "beauties pride," "the mornings honor" spreading over all the heavens, like "Neptune's honor" the tide, over the Ocean, "as the waters cover the sea" (Is. xi. 9). But one tide lasts only till another comes, beauty "ever over-rules." Such may be the meaning of these obscure lines. The power of beauty is well described by Spenser in Colin Clout, 873:—

"Beautie, the burning lamp of heavens light,
Darting her beames into each feeble mynd:
Against whose powre, nor God, nor man can fynd
Defence, ne ward the daunger of the wound."

P. 9, l. 6. Heavens glory.] The starry heavens.

Earth's cause of mourning.] The darkness of night.

Both "vanquished by Aurora," before whom they disappear. This is confirmed by what Wordsworth says of the Sun "Hail, orient conqueror of gloomy night." Ode for General Thanksgiving, 1816. Compare Narcissus, p. 55:—

"Now Phæbus gins in pride of majestie,
To streake the welkin with his darting beames.
And now the lesser planets seem to die,
For he in throne with Cristall dashing streames,
Richer than Indiaes golden vained gleames
In chariot mounted, throwes his sparkling lookes."

P. 9, l. 9, Red-hoat.] "The vowel in hot was formerly long" (Skeat in v.), as the spelling adopted by Edwards and others indicates; see p. 8, "Kils the hoat fume." R. Carew's Tasso p. 118; Gabriel Harvey's Pierce's Supererogation pp. 55, 78, 145. So Edwards pp. 9, 10, 59, has "noates" for notes; p. 59 "poast" for post; and Gascoigne i. 379 "boane" for bone; i. 175 "hoapte" for hoped.

The Poet's meaning seems to be that so long as "Venus" (the morning star) is shining the "beauty" of the morning continues, though "when the sparekling vault is fild with over-swaying heate," it must give place of necessite, and that is "base;" "What! upon compulsion? No," as Falstaff says, (1 Hen. IV. ii. 4, 261.)

P. 9, l. 11, Along'st.] This form is here applied with great propriety, "as it means much more than 'along.' Precisely as 'along' is formed from 'a' and 'long,' so along'st is formed from the superlative of 'lángr, löng, lángt.' This is 'löngst' or 'lengst,' and out of this an adverb 'álengst' or 'álöngst' has been formed, which means not 'along' but 'alongest,' it being, as is common enough in old Norse, a superlative adverb, meaning not longe but longissime in Latin." Dasent, Jest and Earnest, ii. 59, 60. It does not appear in Stratmann's Dictionary of Early English from the 12th to the 15th centuries, nor in Skelton, Spenser, Shakspere or Milton. The earliest quotation in Richardson's

Dictionary is from Niccol's Thucydides, 1550. Halliwell quotes it from Holinshed; Boucher in his Glossary from Carew's Cornwall and The Beehive of the Romish Church, and says that "this annexation of the termination of the superlative degree to prepositions, though very ancient, and practised by the Saxons, is now, I believe entirely confined to the people of Scotland." Nares's Glossary, ed. 2, has two quotations from poets, viz., John Taylor, and Du Bartas by Sylvester—both subsequent to Edwards, who seems therefore to have been the first to introduce this form into poetical language.

P. 9, I. 11. Hesperides.] Properly the daughters of Hesperus, the guardians of the islands in which were "those Hesperian gardens famed of old;" P. L. iii. 568, but sometimes applied to the islands also, as by Shakspere L. L. L., iv. 3, 341, 2.

"For Valour is not Love a Hercules
Still climbing trees in the Hesperides."

and by Milton in Paradise Regained, ii. 357,

Ladies of th' Hesperides.

a passage in Pliny, N. H. vi. 36, "Hesperides insulæ," which would have justified this usage, is now read "Hesperidum insulæ." Edwards appears to include both meanings—for Aurora "passes by Hesperides laden with honor of those golden eies," as if he meant the place—while "stoupe they did, thinking 'twas Venus," implies the act of the "Ladies" themselves.

P. 9, I. 12. Golden Eies.] The golden apples, μῆλα τε χρυσέα καλὰ παρ' Ἐσπερίδων λιγυφώνων. Orpheus ap. Clem. Alex. Protrepticon, p. 15, ed. Potter, παγχρύσεα μῆλα in Ap. Rhod. iv. 398, "fulgentia poma," Lucan, ix. 366, "mala" simply in Virgil, "Tum canit Hesperidum miratam mala puellam."—Ecl. vi. 61.

"The fair Hesperian tree laden with blooming gold." Comus, 393,4.

"Fruit burnished with golden rind." P. L. iv. 249.

Ovid more fully:—

"Arboreæ frondes auro radiante nitentes Ex auro ramos, ex auro poma tegebant." Met. iv. 636, 7.

On which T. Warton remarks (Comus, 981) "that he is the only ancient

author who says the trees were of gold," an idea adopted by Milton (Comus, 981):—

"All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree."

and previously by Marlowe, who in Hero and Leander, p. 36, speaks of "the fruit of the golden tree." The Diet. Hist. in Cooper's Thesaurus (a work which Edwards was familiar with) under Hesperidum Horti has "The gardens wherein were the golden apples, now called Orenges." Others from the two senses of  $\mu \hat{\eta} \lambda o \nu$ , take them for sheep. Vossius more poetically interprets this fable of the Hesperides  $\phi \nu \sigma \nu \kappa \acute{\omega}$ : "Per hortum Hesperidum intelligitur cœlum stellatum—mala aurea sunt stellæ—Draco qui custodit vel Zodiacus est, vel Horizon. Quod Hereules rapuisse fertur mala Hesperidum, eo signatur Solem exortum luce suâ præstringere lumen stellarum.

The latest, and, probably, the correct interpretation is given by Cox in his Comparative Mythology—

"Far away in the west is the dwelling of the Hesperides—but near the bounds of everlasting darkness—hence the dragon Ladon guards with them the golden apples which Gaia gave to Hebe when she became the bride of Zeus, these apples being the golden-tinted clouds or herds of Helios, the same word  $(\mu\tilde{\eta}\lambda\alpha)$  being used to denote both." ii. 32.

The metaphorical expression "golden eies" is nowhere else applied to fruit, so far as I am aware, but is used by Shakespeare of flowers in the Song in Cymbeline, ii. 3, 25 (written in 1609).

"And winking Mary-buds begin To ope their golden eyes."

Milton in Lycidas has

"Ye valleys low,-

Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honied showers,
And purple all the ground with vernal flowers."

On which T. Warton observes that the term eyes is technical in the botany of flowers. Shakespeare has, in the Tempest, ii. 1, 54—

"The ground indeed is tawny, with an eye of green in it." On which Malone says that

"Eye is used for a small portion of any thing."

This might apply to the fruit amid the foliage—but its brilliant look seems more likely to have suggested the metaphor to a poet.

P. 9, l. 15. Golden Orchard.] Marlowe, Hero, and Leander, p. 36:—

"Leander now like Theban Hercules
Enter'd the orchard of th' Hesperides."

So Lucan, ix. 360:—

"Fuit aurea silva,

Divitiisque graves, et fulvo germine rami, Virgineusque chorus, nitidi eustodia luci, Et nunquam somno damnatus lumina serpens Robora complexus rutilo curvata metallo."

P. 9, I. 15. Tower.] Marlowe, Hero, and Leander, p.:—

"For know that underneath this radiant flour Was Danaes Statue in a brasen tower."

P. 9, l. 15. Margin. Ovid lib. 2, de Tristibus.] In this book Ovid merely refers to Danae in line 401.

"Quid Danaen, Danaesque nurum, matremque Lywi?"

But in his Amores, ii. 19, 27, 28, he writes:—

"Si nunquam Danaen habuisset aënea turris Non esset Danae de Jove facta parens."

And again in the De Arte Amandi, iii. 415, 416:—

"Quis Danaeu nosset si semper clausa fuisset, Inque sua turri perlatuisset anus."

P. 9, I. 20. Plume on.] To plume in falconry is to pluck off the feathers from a bird:—

"It is when a hawke caseth a fowle, and pulleth the feathers from the body."-Latham.

Nares in v. To Plume on, as used here of "Venus' Doves" is therefore a very correct phrase for inserting or putting on feathers as described by our Poet, whose notion of the metamorphosed lovers sending their feathers to the Idalian mount as a sort of tribute to Venus is also, so far as I am aware, due to his own invention.

- P. 9, J. 21. *Itis—Progne.*] Their story is told by Gower, Confessio Amantis Book v. pp. 313—330, ed. Pauli.
- P. 9, l. 27. Her Swift-heel'd Pegasus.] Not a mere figure of speech to indicate the rapid spread of the morning light, but in accordance with the Antient Mythologists. Tzetzes in his Scholia on Lycophron, 16, 17, after recording that Homer (Od. xxiii. 246) calls the horses of the Day Lampos and Phaethon (the bright, and the shining), adds, οἱ δὲ νέοι τῷ

Πηγάσω ἐποχουμένην αὐτὴν (se. Ἡμέραν) εἰσάγουσι μυθικῶς, ὥσπερ ὁ Λυκόφρων. And after Pegasus had been received into the skies by Jupiter, Ἡ γοῦν Ἡμέρα παρὰ Διὸς τοῦτον αἰτεῖται, ὡς ἂν ἐποχουμένη αὐτῷ τὸν ἡμερήσιον κύκλον βαδίζη. So in the Seholia on Iliad vi. 155, τὸν δὲ ἵππον λαβεῖν τὴν Ἡῶ, δεηθεῖσαν τοῦ Διὸς, δῶρον πρὸς τὸ ἀκόπως περιϊέναι τὰς τοῦ κόσμου περιόδους. The passage of Lycophron 16, 17,

is, 'Hως μεν αἰπὺν ἄρτι Φηγίου πάγον Κραιπνοῖς ὑπερποτᾶτο Πηγάσου πτεροῖς.

Instead of the characteristic epithet for Pegasus,  $\pi\tau\epsilon\rho\delta\epsilon\iota$ s (the wingy) as in Pindar Ol. xiii. 122, Isth. vii. 63, Euripides Ion 202, or  $\pi\tau\epsilon\rho\omega\tau\delta$ s (the winged), Schol in Iliad vi. 155—in Latin, "ales," Hor. Od. iv. 11, 27—the English poet has preferred the "swift-heeled,"  $\dot{\omega}\kappa\nu\pi\sigma\hat{\nu}$ s, in Homer always epithet of horses. Hofman in his Lexicon, after Vossius, says "Nec absurdè tamen per Pegasum etiam intelligantur nubes, quæ in altum subvolant, et per mediam aeris regionem avis instar deferuntur: uti nec incommodè Neptuni proles censentur, eùm vapores attollantur è mari." This is now the received interpretation: "Not less significant is the myth of Pegasus, the magnificent piles of sunlit cloud, which seem to rise as if on eagles' wings to the highest heaven, and in whose bosom may lurk the lightnings and thunders of Zeus. Like Athênê and Aphroditê, like Daphnê and Arethousa, this horse of the morning (Eôs) must be born from the waters: hence he is Pegasos sprung from the fountains  $(\pi\eta\gamma\acute{a}\iota)$  of Poseidôn, the Sea."—Cox, Aryan Mythology, ii. 288.

- P. 9, l. 28. Colchos.] The name of the land is Colchis, of the people Colchi, but our Poets have adopted the form Colchos; e.g., Gower, Confessio Amantis, Bk. v.; Shakespeare, Merchant of Venice, ii. 171. "Colchos' Strand." Even a scholar like Sandys in the notes to his translation of Ovid's Metamorphoses speaks of "the expedition to Colchos." Sylvester's Du Bartas Fifth Day, "The pride of Greece That sait'd to Colchos for the Golden Fleece."
- P. 9, l. 28. Golden Fleece.] The story of the Golden Fleece is told by Gower, Conf. Am. Bk. v. vol. ii. ed. Pauli, 1857, pp. 236—273.

"The fame of thilke shepes felle,
Whiche in Colchos, as it befelle,
Was all of gold, shal never die."--p. 269.

There is something prophetic here, for, in addition to the three Epics which have come down to us from classic times by Orpheus, Apollonius Rhodius, and Valerius Flaccus, the memory of the Argonautic Expedition has been revived in our day by the poem on "the Life and Death of Jason," by William Morris.

P. 9, l. 29. Swift Windes Harrould Mercury.] In the Hymn εἰς Ἑρμῆν 3, he is styled ἄγγελος ἀθανάτων. In the Iliad and Odyssey διάκτορος, the guide—and in later writers the messenger. Hesiod calls him κήρυξ—strictly the herald. Op. 80, Th. 939. In Horace he is the "magni Jovis et deorum Nuntius." Od. i. x. 5.

If we may transpose the two words "swift windes," and read "windswift," the compound would equal  $\pi o \delta \eta \nu \epsilon \mu o s$ ,  $\dot{a} \epsilon \lambda \lambda \delta \pi o s$ , epithets of Iris in the Iliad, of which Phurnutus in his Treatise de Natura Deorum, cap. xvi., και γαρ την <sup>3</sup>Ιριν ποδήνεμον διά τοῦτο, καὶ ἀελλόποδα καλοῦσιν ἄγγελον, ἀπὸ τοῦ ὀνόμάτος παρεισάγοντες. Hinc nominant etiam Irim  $\pi o \delta \eta \nu \epsilon \mu o \nu$ , id est velocem, et  $\dot{a} \epsilon \lambda \lambda o \pi o \delta a$ , id est pernicem ipso nomine nuncium significantes. Gale, Opuscula Mythologica Amst., 1688, p. 166. Nonnus also ni his Dionysiaca, ix. 93, describes  $E\rho\mu\hat{\eta}_S$ , as  $H\epsilon\rho\iota$   $\delta\iota\nu\epsilon\nu\omega\nu$  $\dot{a}\nu\epsilon\mu\dot{\omega}\delta\epsilon a \tau a\rho\sigma\dot{a} \pi\epsilon\delta i\lambda\omega\nu$ , with which we may parallel Milton's "throws his steep flight in many an acry wheel." P. L. iii. 741. His association with Aurora by Edwards is quite in harmony with the views of modern comparative mythology, as may be seen in the following extract. "But even in the Hermes of Homer and other poets, we can frequently discover the original traits of a Sâramêya, (the Dawn-son) if we take that word in the sense of twilight, and look on Hermes as a male representative of the light of the morning. He loves Herse, the dew, and Aglauros her sister, among his sons is Kephalos, the head of the day. He is the herald of the Gods, so is the twilight, so was Sâramâ, the messenger of Indra." Max Muller Lectures on Language, 2nd series 476. Marlowe, Hero and Leander, p. 20, ealls him "Heavens winged herald Jove-born Mercury." Edwards may have written" swift-winged."

P. 9, l. 30. Golden sonne-beames.] It will be observed that our poet takes Anrora to visit three ancient localities with golden traditions: the Hesperides famed for the golden apples; the tower of Danae for the shower of gold; and Colchos for the golden fleece. Venus is

apparently left at the Idalian Mount, and Mercury takes her place, with whom "she (Aurora) mainely posts to Colchos, and there a time abodes."

Under "Colchos and the golden fleece" there is probably some covert allusion to England and the trade in wool, one of the chief sources of the national wealth. "In 1297 it was estimated at half the rent of the Kingdom."—Pearson's England, ii. 284. In the reign of James I. "nine-tenths of the commerce of the kingdom consisted in woollen goods."—Hume, app. to ch. xlix. That individuals became wealthy in consequence is implied in the sneer of the Earl of Arundel in 1621 at Lord Spencer, "My Lord, when these thing were doing, your ancestors were keeping sheep," alluding to the numerous flocks kept by his grandfather, Sir John Spencer, who died in 1586. Collins' Peerage by Brydges, i. 391.

The poet's argument is, that if they registered at "Apolloes tree the feates ydone by valorous warlike knights," and received crowns of baies, i.e., praise and fame, they ought also to receive from their patron Apollo, with the help of their friend Mercury, the "golden sonne-beames," that is, the substantial rewards for their verses.

P. 9, l. 30. Apolloes tree.] Apolloes tree is the Laurus or Bay. Ovid in his legend of Apollo and Daphne accounts for it thus:—

"Cui Deus, At conjux quoniam mea non potes esse,

Arbor eris certe, dixit, mea. Semper habebunt

Te coma, te eitharæ, te nostræ, Laure, pharetræ.

Tn ducibus Latiis aderis, qunm læta triumphum

Vox canet; et longas visent Capitolia pompas."-Met. i. 557-561.

Hence not only conquerors but poets were crowned with it. Horace speaks of Pindar as

"Laureâ donandus Apollinari."-Od, iv. 2, 9

And Ovid,

"Te precor incipiens, adsit tua laurea nobis,

Carminis et medicæ Phœbe, repertor opis."-Rem. Am. 75, 6.

See Chaucer's Poem of "The Floure and the Leafe" for the typical meaning of such crowns of leaves.

Professor Daubeney in his Essay on the Trees and Shrubs of the Ancients, Oxford, 1865, says that

"The term Laurus was employed by the ancients with great laxity. The Royal Laurel, sacred to Apollo, and known as the Augustan, being used in triumphs to encircle

the brow of the conqueror, is the Bay, or Laurus Nobilis of Linnæus, belonging to the family of Laurineæ, and possessing something of the aroma so remarkable in certain tropical species of the same family, namely, in the cinnamon and cassia. Sibthorp identifies it with the  $\Delta \acute{a} \phi \nu \eta$  of Dioscorides."—pp. 119-121.

"That which is the commonest of any at the present day, using the term Laurel in its popular sense, namely, the *Cerasus Laurocerasus* or Laurel Cherry, appears to have been unknown to the Ancients, having been introduced into Europe from Trebizond in 1576, by Clusius under great difficulties, for which see Loudon's Arboretum, vol. ii. p. 717."—Ibid. p. 123.

Now T. Edwards always speaks of the bay, e.g., p. 4, "Deckt gloriously with bayes." P. 62., "Other nymphes had sent him baies." P. 63, "To have honoured him with baies." And p. 64, "Sufficeth that they merit baies," but he apparently here refers to the common Laurel, then a novelty, as he sends Aurora under the special guidance of Mercury to Colchos, close to Trebizond, the region in which it grows wild, "to gaine a sight of it." Loudon says that the Laurel is not mentioned in the first edition of Gerard's Herbal, published in 1597, two years after this poem; notwithstanding this, some specimens may have been introduced into this country by 1595. By 1633 it was in many of our choice gardens—and in 1629 Parkinson in his Paradisus says he had a plant of it, calling it the Bay Cherry, as he does in his Theatrum Botanicum, 1640, p. 1516. There is a notice of it in Evelyn's Silva, Book ii., chap. vi.

P. 9, l. 31. Where.] This refers to "Apolloes Tree," as implying the works of poets, whose crowns ("doctarum præmia frontium") are of its leaves, and who register in their verses the praises of their heroes. Compare Horace:—

"Vixere fortes ante Agamemnona Multi, sed omnes illacrimabiles Urgentur, ignotique longa Nocte, carent quia vate sacro."—Od. iv. ix. 25.

P. 9, l. 32. Knightes of the Sonne.] There is no Order of Knights bearing this title, but among the heroes of Romance few are more celebrated than the Knight of the Sun, whose claim to pre-eminence was stoutly maintained by Master Nicholas, the barber-surgeon, in the disputes with Don Quixote and the Parish Priest, at La Mancha. His life was published by Ortunez da Calahorra in 1562, and in 1578 translated into English, under the title of "The Mirror of Princely Deedes and Knighthood, wherein is shewed

the worthinesse of the Knight of the Sunne and his brother Rosieleer, &c." This book was popular, and there is a tacit reference to it here as a model for Knights, whose qualifications are summed up in the following aerostic of the word Miles, by the Cardinal Petrus Capucius, (Ashmole's Order of the Garter, p. 40.)

"Each Knight should be Magnanimus in adversitate:

I ngenuus in consanguinitate:
L argifluus in honestate:
E gregius in Curalitate
S trenuus in virili probitate."

Be such, says our poet, and we followers of Apollo will eternize your names in our verses, and you also shall be enrolled under our own patron, under his other name of Phœbus, the Sun, as a new order, and be yelept "Knights of the Sonne." We will pluck the leaves of the bay in singing your "feates ydone," while you will shed on us in return "golden sonne beames." There is something to the purpose in Chaucer:—

"Now fair madame, quoth I,

If I durst ask what is the cause, and why,
That Knightis have the ensigne of honoure
Rathir by the lefe, than by the flour?

Sothly, daughtir quoth she, this is the trouth,
For Knightes ever should be persevering.

To seke honour, without faintise, or slouth:
Fro wele to bettir in all manir thing,
In signe of which, with levis ay lasting,
Thay be rewarded after ther degre,
Whose lusty grene may not appaired be."

The Floure and the Leafe, 543-553

The editions of "The Knight of the Sun" will be found in Brunet's Manuel under "Ortunez," "Rosset," and a different work under "Villalumbrales." The Italian editions also in Ferrarios Bibliografia dei Romanzi, 1829; the English in Lowndes, p. 1573, under "Mirror;" in Hazlitt's Hand-book and Collections under "Knight of the Sun;" and in the Huth Catalogue under "Mirror of Princely Deedes."

P. 10, l. 1. Knightes of the Garter.] This mention of an English Order confirms the conjecture that under Colchos he has England in view—and refers perhaps to the verses on the Order of the Garter by William Teshe. written in 1582, printed by Sir Harris Nicolas in his Orders of Knight-

hood, vol. ii., 1842; and again by the Ballad Society "Ballads from Manuscripts," vol. ii., part ii., pp. 115-129, from the Harl. MS. 3437, in the British Museum. These, like other poems, were no doubt circulated in MS. But we have a distinct eelebration of the Knights of the Garter by one contemporary with the formation of the Order, viz., Chaucer in the Floure and the Leafe:

"Eke there be Knightis old of the Gartir,
That in ther timis did right worthily,
And the honour they did to the laurir,
Is for by it they have ther laud wholly,
Ther triumph eke, and martial glory,
Which unto them is more perfite riches
Than any wight imagin ean or gesse."—519-525.

Spenser also is supposed to intend the Knights of the Garter, though mentioned under another title in compliment to the Virgin Queen, in his Fairy Queen, Book i., Canto vii. 46.

"At last, yled with far reported praise,
Which flying fame throughout the world had spred,
Of doughty Knights, whom Faery land did raise,
That noble order hight of Maidenhed,
Forthwith to Court of Gloriane I sped."

The history of the Order may be read in the works of Ashmole, Anstis, Nicolas, and Beltz.

P. 10, l. 1. Auncient Knights of Rhodes.] Called auncient because they were now Knights of Malta. Founded as an Order in 1092 or 1099, and instituted as Knights by King Baldwin the First in 1104, they bore the name at first of "The Hospitalars of St. John Baptist in Jerusalem." When Saladin had taken Jerusalem they retired first to Aere, and then seized the Island of Rhodes in 1308. Here they remained 214 years, till 1522, when Solyman the Great took the island by force. The Emperor Charles V. granted them the island of Malta in 1530, and they have ever since been called Knights of Malta. Vertot has written the history of the Order: Caoursin an account of the siege of Rhodes. Brunet, in the Table Methodique, 21977-22008, enumerates the chief works on these "Ordres de Chevalerie." "The Knights of St. John" was the subject for the English Verse Prize at Oxford in 1836, when the successful competitor for it was F. W. Faber, of University College.

P. 10, l. 6. Triumphes.] Triumphal songs, or odes such as those of Pindar and Simonides, the latter of whom is said to have been the first to take money for his poems. Aristotle Rhet. iii. ii. 14 has an anecdote of him that when Anaxilaus of Rhegium offered him a small fee to write an Epinician Ode on his victory at Olympia in the mule race he declined, ώς δυσχεραίνων εἰς ἡμιόνους ποιεῖν, ἐπεὶ δ' ἰκανὸν ἔδωκεν, ἐποίησε, "Χαίρετ' ἀελλοπόδων θύγατρες ἵππων" καίτοι καὶ τῶν ὄνων θύγατρες ἦσαν. Perhaps Edwards had in mind the liberal payments made to Chærilus by Alexander the Great:

"Gratus Alexandro regi Magno fuit ille Chœrilus, incultis qui versibus et male natis Rettulit acceptos, regale nomisma, Philippos."—Epist. ii. i. 232—234.

P. 10, l. 7. Hermes, &c.] In the Homeric Hymn to Hermes when Apollo had received from Hermes the lyre which he had invented, he promises in return

όλβον, καὶ πλόυτου δώσω περικαλλέα ῥάβδον, χρυσείην· (529, 530.)

To this Zeus appears to have been a consenting party as in 505 he rejoices at the reconciliation between the two Gods, and thus "Jove may have bene favourable then" to Hermes, the patron of poets, possessing also the golden rod which would enable him to procure them their reward.

- P. 10, l. 11. Pesants.] In the Prologue to his Satires Persius says—
  - "---- ipse semipaganus," 6.
- P. 10, l. 12. Similies.] N. Breton, "The Courtier and the Countryman," p. 5, col. 2, l. 29, ed. Grosart, "if there may be a similie of heaven upon earth." "The prince's similies" would be the image or likeness of the prince on his coins, and hence the coins themselves, as above, "regale nomisma, Philippos."
- P. 10, l. 15. The ruler of the East.] Is this Apollo whose "golden sonne-beames" were spoken of on p. 9, and who is invoked on p. 12, l. 19?
- P. 10, l. 18. Gold is approv'd.] Whitney's Emblems, p. 139—

"The tooche doth trye the fine and purest goulde."

See Nares' Glossary in v. The Poet alludes to himself under the figure of the touch-stone, and implies that a "slender" reward would be "approved" by him as true metal. So in Bodenham's Belvedere, p. 55—

"Poets scant sweetly write, except they meet With sound rewards, for sermoning so sweet." P. 10, l 29. Groome.] Here used in its wider sense, as in Lucrece, 1013,

"Poor grooms are sightless night, kings glorious day."

Though this word generally carries the sense of a menial, Spenser seems sometimes to have allowed it a higher meaning. In the Fairy Q. vi. viii. 27.

"It was his owne true groome, the gentle squire;"

and in Colin Clout, 12 -

"One of those groomes, a jolly groome was he As ever piped on an oaten reed."

The letter r has probably been inserted so that it is from the A. S. guma, a man; or as Horne Tooke, Pt. ii. ch. iv. thinks from gyman curare, so that "it applies to the person by whom something is attended."

P. 10, l. 29. Of some compare.] Worthy of comparison with others, and so of some mark and dignity. Shakspere, V. and A. 8, "Sweet above compare"; Lucrece, 40, "Braving compare"; and in Troilus, iii. ii. 182,

"When their rhymes

Full of protest, or oath, and big compare,
Want similes, truth tired of iteration—
Yet after all comparisons of truth,
As 'True as Troilus' shall crown up the verse.'

The word is found in other writers of the period, and is used by Milton, P. L. i. 588, and four other passages, by Waller, and by Suckling.

- P. 11, l. 3. Anger.] Is here eagerness, excitement. For the history of the word see "Jest and Earnest," by Sir G. W. Dasent, ii. pp. 90-92.
- P. 11, l. 7. In pride.] That is, in praise or exaltation of.
- P. 11, l. 15. Heisell wan.] Is hazel wand. Wan is for wand, as on p. 13, growne for ground; and p. 20, tex for text. The simile was possibly suggested by Marlowe's line, H. and L. p. 8, "His body was as straight as Circe's wand." See Baring-Gould's Curious Myths of Middle Ages, 1st ser. p. 78, where there is an engraving of a straight divining rod; and Brand's Pop. Ant. iii. 176, ed. Knight, 1841, where a passage from Ammianus Marcellinus is quoted about the Alani, "Futura miro præsagiunt modo: nam rectiores virgas vimineas colligentes," &c.
- P. 11, l. 17. Checkt.] So Marlowe, H. and L. p. 30, "and with his hoves checks the submissive ground."
- P. 11, l. 22. Sort. Go forth. Fr. sortir; Lat. sortiri, separate, divide by lot, go

out, cf. partiri, to depart and to part. Brachet, Fr. Etym. Dict. Littré dissents from this, and traces it to Lat. surgere, to rise through the form surrectire. The verb occurs in Bacon's Essays, vii. 35, xxvii. 48, "sorteth to discord"—"to inconvenience." On the former Dr. Abbott notes, "It turns out, from Lat. sors, a lot that is drawn or shaken out of a helmet." But in a note to Essay xxii. 120, he seems to approve Littré's derivation.

- P. 11, l. 27. Many a prettie story.] A few names, instead of general allusions, would have removed the obscurity of the following lines.
- P. 11, l. 29. Men transformed to Apes.] See Ovid. Met. xiv. 90—100, where he narrates how Jupiter transformed the Cercopes for their perjury into Apes.
- P. 11, l. 30. Fiends made Angels, &c.] If the Poet intended any reference to Scripture, he may have had in view these pages, 2 Cor. xi. 14, "For Satan himself is transformed into an angel of 1 tht." And St. Jude, 6, "And the angels which kept not their first estate, but left their own habitation, he hath reserved in everlasting chains under darkness unto the judgment of the great day."
- P. 11, l. 32. How Schollers fauorites waxe over poore.] That is Poets, or Patrons. If the former it may refer to Marlowe, H. and L. p. 20 24, who has a myth that Mercury in order to gratify his mistress having stolen some nectar from Hebe, was thrust from heaven, but by help of Cupid and the Destinies, dethroned Jove for a time, till becoming faithless to the Destinies they restored Jove, and with regard to himself as a punishment, they added this—

"That he and poverty should always kiss,
And to this day is every scholar poor,
Gross gold from them runs headlong to the boor."

He may, however, have used "favourites" in the sense of "favourers" "patrons" as on p. 4 he possibly does, and thus be lamenting their inability or unwillingness to reward adequately.

- P. 12, l. 2. Too too.] This reduplicated form, common to the writers of that day, occurs several times. See pp. 17, 18.
- P. 12, l. 4. Garded coats.] In The Arte of Logique by Thomas Wilson, ed. 1552, p. 92. "Suche a man weareth a livery coote garded with velvet, and all the yeoman sarvantes have but plain coates, ergo he is one of the

gentlemen." Rider in his English-Latin Dictionary, Oxon. 1589, has "A garde, hemme, or welt of a garment, fimbria, lacinia, limbus, instita." Marston, Scourge of Villanie, Sat. vii. 60—65.

"Would not some head,
That is 'ning shadowes only fed,
Swear y maske coat, you garded man,
Were ber Cato Utican?
Wh judgements sight unease,
He' hose sige, old gards, browne fox-fur face."

en par amour, as in Chaucer, C. T. 1157, P. 12, l. 5. Parramore. obably be which Tyrwhitt notes, "From hence "par amour I l ne Tool paramour or par was used vulgarly to signify love, or a mistress." A ant a lover of either sex (Rider in his Eng. Lat. Diet it by amasius and amasia), while it has now Edwards here applies it in its most exalted acquired a bad Prose friend Gabriel Harvey had previously in signification the same appellation, as it seems, in his Pierce's 1593 included , "Meanwhile it hath pleased soome sweete wittes of Supererogation, my acquaintaui! lome Heaven hath baptized the Spirites of Harmony, enterteyned for their Paramours) to reacquite Sonnets and the Muses 1 with Sonnets, I to snibb the Thrasonicall rimester with Angelical meeter," &c. S enser also himself uses it with a similar meaning in his F. Q. ii. ix. 34.

P. 12, l. 9, 10.] This s nee of Spenser is perhaps referred to by himself in Colin Clout, 180-184

gan to est great lyking to my lore, d great dislyking to my lucklesse lot, at banisht and my selfe, like wight forlore, to that waste, where I was quite forgot."

Todd, in his Life of Spenser, mentions no publication after Daphnaida, in 1592, till Colin Clout, which he assigns to Dec. 1594 or 1595. See pp. lxxxvii and xevii. This reference to Spenser's temporary silence is valuable, and confirms Todd's opinion of the later date of Colin Clout.

- P. 12, l. 11. Arcadian knight. Sir Philip Sidney.
- P. 12, l. 13. And you that tread the pathes.] Many of these poets are enumerated by Spenser in his Colin Clout, 380-454.

P. 12, l. 27. Never yet cut. So Marlowe says of Leander, p. 7: "His dangling tresses that were never shorn."

P. 12, l. 30. Apes die by culling. See Whitney's Emblems, 1586, p. 188.

> "With kindenes, lo, the Ape doth kill Through clasping harde, and lull;

lpe, \_ncs.'

T. Bancroft, Heroical Lover, 1658

" Some of them, as Apes ine Ic She by embracing killee Ovi 8, speaking of Aselgeia,

the Cere J. Lyly, Euphues and his Epistle Dedicatory,—"Lest I cullyng it." The ultimate autnori "Simiarum generi præcipua erga tetum mansuefactæ intra domos peperere, o gaudent, gratulationem intelligentibus recomplectendo necant." As Philemon H apes are wondrous fond of their little ones, within house will carry them in their arms all brought them into the world, keep a shewing c they take pleasure to have them dandled by c tooke knowledge that folke joyed for their safe culling and hugging of them they keep that in the end with very clasping and clipping they kill them many times." O Cynegetica, ii. 605—611, asserts that the apes b of which they love, and the other they dislike, wh to death. "αὐτὸς δ' ἀγκαλίδεσσιν έῶν τέθνηκε τι in some degree to have been the notion f Æsop: and her two young Ones, of one of which she wa she disregarded and slighted the other.

215 (ed. Arber), in the be Ape, and kill it by at. Hist. viii. 54 (80). . Gestant catulos, quæ onstrant, tractarique rue magnâ ex parte nslates it, "The she ruch as are made tame so soon as they have · n to every bodie, and ers, as if thereby they eliverance; but such a pian, however, in his g forth only two, one i is therefore squeezed  $\nu$ ." This seems also ne Fable of The Ape coatingly fond, while

Revying. Outwagering, outbidding, exceeding. Ben Jonson has P. 13, l. 1. "Slight here's a trick vied and revied!" Every Man in his Humour, iv. 1, on which Gifford notes (vol. i. 106), "To vie was to hazard, to put down, a certain sum upon a hand of cards; to revie was to cover it with a larger sum, by which the challenged became the challenger, and was to be revied in his turn with a proportionate increase of stake. This vying

and revying continued till one of the party lost courage, and gave up the whole, or obtained for a stipulated sum a discovery of his antagonist's eards; when the best hand swept the table. The term was in use at many games." To vie is derived by Wedgwood from It. invitare. Prov. envidar, enviar. Fr. envier, to invite or propose to throw for certain stakes; and renvier to revie from reinvitare is in Brachet's Etymol. Dict. H. Coleridge (Gloss. XIIIth Cent.) adopts the view of Burguy (Grammaire de la Langue D'Oil, 1856), who connects it with avoier, voie, via, to urge on the way; which is the explanation in Richardson's Dict. A very different origin is suggested by Cockayne in his work "Spoon and Sparrow," No. 438, p. 110, where Vie is said to be identical with Fight. Both words vie and revie occur in Drayton's Muses Elysium Nymphal, ii. near the end. "Lirope. Vie and revie like chapmen proffered."

- P. 13, l. 4. Growne J For ground, as wan for wand.
- P. 13, l. 7. Gemme. This being derived from gemma (i.e. gen-ima shortened into gemma, from geno, gigno, to produce) a bud, is applied to pearls and such precious stones as are distinguished by roundness of form, and like buds—though Wedgwood, less probably, connects it with "ON. gimlir, splendour; gim-stein or shining stone, from gima, for glima, to shine." Aurora's gems, the dew-drops, combine both notions for round as pearls they are also "gems of purest ray screne." In the juxtaposition here of "many a prettie gemme, And flowers sweete as May," Edwards has anticipated Shakspere, in whose xxi. sonnet, 6, 7, they are introduced

"With sun and moon, with earth and sea's rich gems, With April's first-born flowers."

- P. 13, l. 14. Pan his Syrinx.] See Ovid Met. i. 689-712.
- P. 13, l. 14. Joves Io.] Ovid Met. i. 587, sqq.
- P. 13, l. 15. Semele.] Ovid Met. iii. 256, sqq.
- P. 13, l. 15. Arcadian Nimphes disport. Calisto. See Ovid Met. ii. 401, sqq. Who calls her Virgo Nonacrina, 409, and Parrhasis, 460.
- P. 13, l. 20. Ruffe-beard.] Barnfield, R., Affectionate Shepheard, 2nd day, vii. p. 19, Roxb. Club ed. has, "Ile give thee fine ruffe-footed Doves to keepe."
- P. 13, l. 23. Riotouse.] Wild, unchecked. Generally of persons. Chaucer, C. T. 4406, "so fareth it by a riotous servant." Riot is either from Fr. rioter, a dim. from rire, ridere, excess of laughter; or, as Diez, ii. 402, thinks, from ahd. riban, reiben, to rub; Kilian has "Ravotten" tumultuari, Angl. riot'.

P. 13, l. 26. Taint.] "Our old writers seem to use this word as equivalent to touch, or touch lightly," Richardson. Berner's Froissart, ii. c. 168, "The ii course they tainted eche other on ye helmes and passed by." Gascoigne's Works, i. 333:—

"Bothe concht their lannces full agaynst the face, But heaven it nolde that there they should them teinte."

It seems to be a recognised term in tilting, as in Ben Jonson, ii. 55, "He will taint a staff well at tilt;" and in Massinger, ii. 293, on each of which passages Gifford has a note.

P. 13, l. 32. *Prickt.*] Gower, Conf. Amant. i. 110:—

"And some gone, and some ride,
And some prick her horse aside,
And bridle hem now in now oute."

So Milton, P. L. ii. 535-6:—

"Before each van Prick forth the aery knights, and couch their spears."

- P. 14, l. 5. Aoris.] This is apparently an instance of Edwards' having made use of Cooper's Thesaurus, as in the Dict. Hist. appended to it occurs, "Aoris the sonne of Aras a great hunter and warrior." This hero is mentioned by Pausanias, ii. 12, 5: "Αραντος δὲ νίὸς "Αορις, καὶ θυγάτηρ ἐγένετο 'Αραιθυραία τούτους φασὶ Φλιάσιοι θηράσαι τε ἐμπείρους γενέσθαι, καὶ τὰ ἐς πόλεμον ἀνδρείους. Eustathius also, on Il. ii. 571, in which line 'Αραιθυραία is reckoned among the territories of Agamemnon, having been so named by Aoris in memory of his sister, who died before him, says τοὺτους Φλιάσιοι θηρατάς φασι καὶ πολεμικόυς.
- P. 14, l. 12. Deadfully.] I find no mention of this word in the Dictionaries. Deathful (Pope), Deathfulness (Jeremy Taylor) are given.
- P. 14, l. 13. Aie me.] This common interjection is satirically alluded to by Drayton in Sonnet I. To the Reader of his Poems (vol. iv. p. xviii. in Chalmers' ed. of Poets; p. 441, Drayton's Poems, Roxb. Club, ed. 1856):

"Love from mine eye a tear shall never wring, Nor in *ah-mees* my whining sonnets drest, (A libertine) fantastickely I sing.

P. 14, l. 14. Shot a dart.] Marlowe, H. and L. p. 14, "shot a shaft."

P. 14, l. 16. *Madrigals*.] From mandra, a sheepfold, and originally a shepherd's song, so used with propriety by Milton, Comus, 495.

"2nd Brother. O brother, 'tis my father's shepherd, sure.

Elder Brother. Thyrsis? whose artful strains have oft delay'd

The meddling brook to hear his madrigal.

and in Marlowe's immortal Passionate Shepherd's Song:

"By shallow rivers to whose falls Melodious birds sing madrigals."

Edwards therefore uses the term appropriately here for Aurora's passionate songs, though "dolefull in tune," as Dryden, Art of Poetry, c. 2, would allow:

"The madrigal may softer passions move,

And breathe the tender cestacie of love."

P. 14, l. 17. Heaven's Lampe, Phabus. Shakspere, V. and A. 860-2:

"O thou clear god, and patron of all light,
From whom each lamp and shining star doth borrow
The beauteous influence that makes him bright."

"So when heavens lamp that rules the genial day."-S. Duck, The Shunamite.

The ancient poets, however, had already led the way:

"Forsitan et roseâ sol alte lampade lucens."-Lucretius, v. 608.

and before him, Sophoeles makes Antigone lament,

οὐκ ἕτι μοι τόδε λαμπάδος ἱερὸν ὅμμα θεμις ὁρᾶν ταλαίνᾳ.—879, 880.

- P. 14, l. 21. Yvorie streame.] White as the foam—that is like ivory—where a stream makes passage for itself through the rocks.
- P. 14, l. 27. For love is pitilesse.] Compare Marlowe, H. and L. p. 36:—

"Love is not full of pity, as men say,
But deaf and cruel where he means to prey."

P. 14, l. 32. Venom'd spear.] Deadly as if poison'd. Shakspere uses the phrase metaphorically, K. Richard II. i. 1, 171:—

" Pierced to the soul with slander's venom'd spear."

P. 15, l. 1. Gashly.] A word peculiar to Edwards. Quarles has the adjective, gashful; whence might come gashfully, and perhaps gashly has that sense. Or may it be a misreading for ghastly? Shakspere, 2 Henry IV. ii. 4,

212, has "ghastly, gaping wounds"; and Milton P. L. vi. 368, "ghastly wounds." Shakspere also uses ghastly adverbially, 2 Hen. VI. iii. 2, 170, "staring full ghastly like a strangled man."

- P. 15, l. 3. Bleeding-ripe.] Nares in v. ripe, "In a state ready for any particular act; as reeling-ripe in a state of intoxication fit for reeling," as in the Tempest, v. 1, 279, "And Trinculo is reeling-ripe." He instances "crying-ripe," "smarting-ripe"; to which add from N. Breton, "Fortunes of Two Princes," p. 25, col. 2, 14 (ed. Grosart), "her eyes weeping-ripe."
- P. 15, l. 4. Pel mel.] Promiscuously, confusedly. It is found several times in Shaksp., in Hudibras, i. 3, 506; and in Milton's Prose Works, North's Plutarch, and Bishop Hall. It is from the French "Pêle-mêle, formerly pesle-mesle, properly to move (mêler) with a shovel (pelle)." Brachet and Skeat Etymol. Dict. This may be; but the explanation in Wedgwood is simpler, "Formed by a rhyming supplement to mesler, to mix. Written mesle-pesle in Chron. des Ducs de Normandie, 2, 4432."
- P. 15, 1 7. Seas of blisse.] A frequent metaphor in Shakspere. "This great sea of joys," Per. v. 1, 194. "A sea of glory," Hen. VIII. iii. 2, 360 "Sea of troubles," Ham. iii. 1, 59. Lucrece "drenched in a sea of tears," 1100.
- P. 15, 1. 8. But what is victorie where no praise is?] Compare Spenser, Teares of the Muses, 451-6.

"Or who would ever care to doo brave deed,
Or strive in vertue others to excell;
If none should yeeld him his deserved meed,
Due praise, that is the spur of doing well?
For if good were not praised more than ill,
None would choose goodnes of his own freewill."

P. 15, l. 15. Pestering.] By the older etymologists, pester was connected with pestis, with the sense of infecting, corrupting; as in French, empester. and Italian, impestare, which would suit this passage, and one in Shakspere, Macbeth v. 2, 23, "Who then shall blame his pester'd senses?" But the more general meaning is to encumber, and this is traced by

modern Philologists, who deny any connection with pestis, to empetrer, to hobble a horse while he feeds afield, from the medieval Latin, pastorium, a clog for horses. See Skeat, Wedgwood, and Brachet, sub voce. Also, Trench, Select Glossary.

P. 15, l. 18.] Compare Shakspere, Macbeth, iv. 3, 209-10.

"Give sorrow words: the grief that does not speak Whispers the o'erfraught heart and bids it break."

Tit. And. ii. 4, 36:

"Sorrow concealed, like an oven stopp'd,

Doth burn the heart to cinders where it is."

V. and A. 329, 330; and the stanza that follows:

"For lovers say the heart hath treble wrong When it is barr'd the aidance of the tongue."

"An oven that is stopp'd, or river stay'd,
Burneth more hotly, swelleth with more rage:
So of concealed sorrow may be said:
Free vent of words love's fire doth assuage;

But when the heart's attorney once is mute The client breaks, as desperate in his suit."

The coincidence of the comparison of "concealed sorrow" to "an oven stopp'd," in these two passages, does not seem to have been pointed out, and may be an argument in favor of Shakspere having had at least a hand in the composition of the play.

P. 15, l. 26. Gag-toothed.] Having projecting teeth, or tusks. Wedgwood has "ON. gagr, prominent." The epithet was applied to Tom Nash by Gabriel Harvey in Pierce's Supererogation, Lond. 1593, p. xiii. "I'le lead the gagtooth'd fopp a newfounde daunce," and on p. 142, "Take heede of the man whom Nature hath marked with a gag-tooth; Art furnished with a gagtongue; and Exercise armed with a gag-penne; as cruell and murderous weapons as ever drewe blond." Nares in v. quotes instances from Nash, Pierce Penilesse (p. 31, ed. 1842), and from The Return from Parnassus, i. 2 (vol. iii. 217, Hawkins' Drama, Oxf. 1773). It is mentioned in the life of Dr. Peter Heylyn § 7. (p. xxxiii. ed. 1849, by Eccl. Hist. Soc.) "that in his family one of them ever had a gag-tooth, and the same was a notable omen of good fortune." So among the heroes of Romance the

sixth son of Melusine was marked by such a tooth. Melusine par Jean d'Arras, p. 117, ed. Paris, 1854: "Melusine enfanta le siziesme enfant qui fut ung fils, il eut nommé Geaffroy, et au naistre il apporta sur terre ung grand dent qui lui sailloit de la bouche plus d'ung pouce, nommé Geaffroy au grand dent." In the Romance of Parthenay (E. E. T. S. 1866, p. 49) it is thus described;

"Gaffrey with great toth Afterwarde she bare, Which growyn in mouth A wonder toth hade, Which without issued pasing gret and square."

- P. 15, l. 28. Rave.] Rage, from rabies madness. The lion's raving is accompanied by his roaring which "duld the heavens."
- P. 15, l. 29. Lizard.] Apparently a misreading for Libbard. G. Harvey in Pierce's Superogation, 1593, p. 169, "The Oxe and the Asse are good fellowes; the Libbard and the Foxe queint wisardes." Shakspere L. L. L. v. 2, 551, "With libbards head on knee." See especially Harrison's England in Shakspere's Youth, New Sh. Soc. ed. Book iii. chap. iv. p. 27, of Savage Beasts and Vermin: "King Henrie the first of England, who disdaining (as he termed them) to follow or pursue cowardes, cherished of set purpose sundrie kinds of wild beasts (as bears, libards, ounces, lions) at Woodstocke and one or two other places in England, which he walled about with hard stone, and where he would often fight with some one of them hand to hand, when they did turne againe and make any raise upon him."
- P. 16, l. 1.] Compare Willobie's Avisa, Cant. lii. 6, p. 104, ed. Grosart 1880:

  "Besides you know I am a wife

  Not free but bound by plighted oath."

Shakspere Sonnet, clii. 3, "In act thy bed-vow broke."

- P. 16, l. 3. Her who I honour.] For, whom. On this see Abbot's Shakesperian Grammar, 1875, § 204, "The inflection of who is frequently neglected."

  "Who I myself struck down." Macbeth, iii. 1, 123.
- P. 16, l. 8.] Willobie's Avisa, Cant. lii. "How can you than Love her that yeelds to every man?"

- P. 16, l. 18]. Compare Shakspere, Sonnet xli. 7, 8:
  - "And when a woman woos, what woman's son Will sourly leave her till she have prevailed?"
- P. 16, l. 21.] Compare Marlowe, H. and L. p. 15:

"Then treasure is abus'd When misers keep it; being put to loan, In time it will return us two for one."

Advantage is profit; Shakspere, Sonnet lxxxviii. 11, 12:

"The injuries that to myself I do
Doing thee vantage, double-vantage me."

The word should be written avantage, without the d. It is so in the Prompt. Parvulorum. From the Low Lat. ab ante.

- P. 16, l. 23. Untewed.] Nares quotes from Lyly's Endymion, ii. 2, "I will encounter that blacke and cruell enemie that beareth rough and untew'd locks, &c." To tew is to dress leather, or comb hemp.
- P. 16, l. 26. Bandes.] Bonds, written obligations to pay a certain sum, securities. So used in Shaksp. Com. of Errors, iv. 2, 49, "Was he arrested on a band?"
- P. 16, l. 27. Sacred throne. Compare Milton, P. L. iv. 29, 30:

"—— The full-blazing sun Which now sat high in his meridian tower."

Lucan, ix. 528, 9, has "nil obstat Phœbo quum cardine summo Stat librata dies."

Spenser, in his Translation of Virgil's Gnat, 156, 7:

"Hyperion throwing forth his beames full hott, Into the highest top of heaven gan shine."

P. 16, l. 32. Folding billows.] This is a bold metaphor as applied to curls, the word denoting large swelling waves, as in Pericles iii 145, 6, "But sea room, an the brine and cloudy billow kiss the moon, I care not." In the old lines of the Beggar's Daughter of Bednall Green, the metaphor is expressed by the verb "His reverend lockes In comely curles did wave."

- P. 17, l. 8, 9. Pilgrim tels his case. Lucrece, 790, 1.
  - "And fellowship in woe doth woe assuage;
    As palmers that makes short their pilgrimage."
- P. 17, l. 15. Girted-neately.] So in p. 22. "She neatly covers, and her ungirt gowne." Neately here seems closely. Neat is pure, without mixture or flaw, and so, close. In this way Drayton says of Warner (Epistle to Reynolds, p. 399, Ed. Chalmers' Poets):

"Then Warner tho' his lines were not so trimm'd Nor yet his poem so exactly limn'd And neatly jointed."

P. 17, l. 19. Faire Cytherea. Spenser, Teares of the Muses, Erato, 397:

"Faire Cytheree, the mother of Delight."

And Chaucer, before him, Assemble of Foules, 113:

"Thou Citherea, blissfull Ladie swete."

- P. 17, l. 22. And hence it was Jove plucked of his vale.] This is obscure. Is the meaning of the whole passage as follows: That Love at first had only a veil before his eyes, which Jove plucked off in this instance that Love, seeing how pale Aurora was, might pity her distress, and might also note Jove's wrath at Love's treatment of her; but that when Love scornfully refused help, Jove inflicted perpetual blindness on him, a veil irremovable. See Bacon de Sapientia Veterum xvii. for his interpretation of Love's blindness.
- P. 17, l. 29. Wegg.] That is, wag. A frequent term in Shakspere and other writers contemporary with Edwards. J. Dickenson, Arisbas, pp. 54, 64, 72. Sylvester Urania, stanza 7.

"Then (gladly) thought I the Wagg-son to sing Of wanton Venus."

- P. 17, l. 31. One.] For on, indicating progression as in "say on," "play on," and intimating here that the chat was near its end.
- P. 18, l. 3. Sisiphus.] See Whitney's Emblems, p. 215.
  - "Loe Sisyphus, that roles the restlesse stone To toppe of hill, with endlesse toile and paine; Which beinge there, it tumbleth doune alone."

- P. 18, l. 7. Misse. Used actively here to cause his constancie to fail.
- P. 18, I. 10.] Compare Willobie's Avisa, cant. xxi. xxvii. and xxviii.
  - "Know you some wives use more then one? Go backe to them for here are none."
- P. 18, l. 11. As now.] Often used in Chaucer and earlier writers for "as reregards now," "for the present." Chaucer, Knight's Tale, 27,

"But at that thing I must as now forbere."

See Abbot, Shaksp. Grammar, 114.

P. 18, l. 12. Marchant Weede.] This word is used by Shakspere and Milton in both numbers, but more commonly in the plural. Milton, Comus, 189.

"Like a sad votarist in palmer's weed."

and in the plural "take the weeds and likeness of a swain." Ibid. 84. A.S. wed, clothing, garment.

- P. 18, l. 14. Plede tediously on love.] At length, laboriously. On is for of in the sense of "about."
- P. 18, l. 16. Promise rewardes.] Shakspere, Two G. of Verona, iii. 1, 89.

"Win her with gifts, if she respect not words:

Dumb jewels often in their silent kind

More than quick words do move a woman's mind."

The Northern Mother's Blessing, p. 166. Sir Plasidas, &c. Roxb. Club. ed.

"Men with their gifts wemen oregone
Gif they of herts be herd as stone:
Bounden is he or shee
That gifts takis securely,
My leue dere child."

- P. 18, l. 19. Drowned in a sea.] Before, p. 17—" bathes himself in seas of bliss."
- P. 18, l. 28. Just Radamanth.] Homer, Od. xi. 568; and Dante, Inferno, v. represent Minos as having the powers here assigned to Radamanthus, after Virgil, Æn. vi. 566,

"Gnosius hæc Radamanthus habet, durissima regna, Castigatque, auditque dolos, subigitque fateri."

Edwards perhaps was influenced by G. Gascoigne, who in the "Adven-

tures of Master F. J." introduces Radamanthus in council with his senators about some new form of punishment. Vol. i. p. 454, ed. Hazlitt.

- P. 18, l. 29. For Woemen.] After referring to the punishment of the Danaides "with their bottomlesse tubs," he probably adds to Virgil's "radiisque rotarum districti pendent (Æn. vi. 616), the notion of "tearing off their flesh" from the Martyrdom of S. Catherine. This blending things sacred and profane, without any regard to times, is common enough.
- P. 19, l. 9. Lake.] This is put for Tartarus, over which Proserpina, "The Queene of Hell" (Spenser, Virgil's Gnat, 462), bears rule. So in the F. Q. i. viii. 46, "Bred in the squalid lakes of Tartarie," and in Æn. vi. 393, Charon says

"Nec vero Alciden me sum lætatus cuntem Accepisse lacu."

- P. 19, l. 12. Elysium-plaine.] Was the word "Elysian" not yet introduced? Massinger's Virgin Martyr, first printed in 1622, is the earliest authority cited for it in Richardson's Dictionary. Shakspere has Elysium several times, but always as a substantive.
- P. 19, l. 13. This Center.] This term is applied (1) to the earth as being, according to the Ptolemaic system, the centre round which the planets move:
  - "The heavens themselves, the planets, and this center Observe degree, priority, and place." Tr. and Cress. i. iii. 84.
  - "I'll fetch from hel stern words to shake the centre." Nicholson's Acolastus, 257.
    - (2) Figuratively to the soul, opposed to the body:
      - "Affection, thy intention stabs the center." Wint. T. i. 2, 138.
        - "Poor soul, the center of my sinful earth." Sonnet, exlvi. 1.
      - "Can I go forward when my heart is here?

        Turn back, dull earth, and find thy center out." R. and J. ii. 1, 1.

The meaning of the whole line is not very clear. If "this center" be understood of "this world," may it mean that after his death the world will have no object for its disdain to feed on, being "barren of repast?" or, if "this center" be taken for "his soul, or heart," may it mean that he, having no object (since Procris has slain him by her faithlessness) for

his heart to rest on (being "barren of repast"), may now devote himself to Proserpine, and "honor her eternall with his ghost."

In either, or any, case the phrase "barren of repast" may be illustrated by the Shaksperian expression in Hamlet:

"As if increase of appetite had grown By what it fed on"; i. 2, 144.

- P. 19, l. 14. Ghost.] For the Homeric notion as to the disembodied spirit in the realms of Proserpina, see Od. xi. 218—222.
- 1. 19. 1. 15. Which said. So in Shakspere. "Which perform'd, the choir Together sung 'Te Deum." Hen. VIII. iv. 1, 90.

On this construction, see Abbott's Shaksp. Gram. 376.

Banisht.] For the feelings excited by banishment, see Romeo and Juliet, iii. 3, and Weever, in the Life and Death of Sir John Oldcastle—

"Here Cobham lives, oh do not say he lives,
But dying lives, or living howerly dies,
A living death exilement alwaies gives
A banisht man still on his death-bed lies."

Sir Plasidas, &c. Roxb. Club ed. p. 231.

Even other creatures are actuated by similar feelings. Du Bartas says that certain kinds of fish—

"Cannot their countreys tender love wipe out Of their remembrance; but they needs will home In th' ireful Ocean to go seek their tomb."

Sylvester's Du Bartas, the Fift Day of the First Week, p. 118, ed. 4to. 1611; p. 40, ed. fol. 1641.

The whole passage is worth consulting:

There are instances of the exiled braving death to see their own land again. Somewhat of the same kind is the "Maladie du pays," or Nostalgia. See Ovid, Tristia, and Epist. Ex Ponto, passim. Keble, Prælect. Poet. p. 20

P. 19, l. 19. The tombe.] Petties Pallace, in Cephalus and Procris, T. i. verso, "as in goodly sumptuous sepulchres rotten bones are rife, even so fairest words are ever fullest of falsehood." Pierce Penilesse, p. 90, ed. 1842, "our English peacockes, that painting themselves with Church spoyles, like mighty mens sepulchers, have nothing but atheisme, schisme, hypo-

erisie, and vainglory, like rotten bones lurking within them." All derived from St. Matthew, xxiii. 27. It must be noticed that Tyndale's version 1534 and the Geneva 1557 render  $\tau \dot{a}\phi o \iota$  "tombs," Wiclif and others, "sepulchres," so that we may infer that Edwards used one of the former translations.

P. 19, l. 20.] On deceitful lovers see Gower, Conf. Amant, book i. vol. i. pp. 64, 65, ed. Pauli. Lond. 1857.

P. 19, l. 31.] Compare Marlowe, H. and L. p. 22,

—— "She wanting no excuse To feed him with delays, as women use."

and p. 36,

"Treason was in her thought,
And cunningly to yield herself she sought.
Seeming not won, yet soon she was at length:
In such wars women use but half their strength."

Ovid, Amores, i. v. 15, 16:

" Quumque ita pugnaret tanquam quæ vincere nollet, Vieta est non ægrè proditione suâ."

P. 20, 1. 5.] Compare Marlowe, H. and L. p. 33:

"Tis wisdom to give much: a gift prevails When deep-persuading oratory fails."

Nicholson, Acolastus, 340:

"And womens' hearts with heapes of giftes are wonne."

Willobie's Avisa, Cant.xlvii. p. 96, ed. Grosart, 1880:

"Apply her still with dyvers thinges,

(For giftes the wysest will deceave)

Sometymes with gold, sometymes with ringes,

No tyme nor fit occasion leave,

Though coy at first she seeme, and wielde,

These toyes in tyme will make her yielde."

P. 20, l. 10. Æsopian Snakes.] This fable is versified and applied by G. Gascoigne (1572).

"Amongst olde written tales this one I bear in mind, A simple soule much like my selfe dyd once a serpent find; Which (almost dead for colde) lay moyling in the myre, When he for pittie tooke it up, and brought it to the fyre. No sooner was the snake recurèd of hir griefe, But straight shee sought to hurt the man that lent hir such reliefe."

Flowers, p. 94, ed. Hazlitt.

If the dates assigned by Malone and Furnival be correct, Shakspere's allusions to this fable would just precede the publication of Cephalus and Procris, 2 Hen. VI.

> "I fear me you but warm the starved snake, Who, cherish'd in your breasts, will sting your hearts."—iii. 1, 343.

## Rich. II.

"Snakes in my heart blood warm'd that sting my heart.—iii. 2, 129.

Nicholson, in his Acolastus (1600), speaking of England, has,

- "Frost-bitten snakes, the Lord tooke pittie on us," &c.-49.
- "But, Serpent like, we sting his blessed name," &c.—67.

See, also, "Shakspere and the Emblem Writers." by H. Green. Lond. 1870, p. 197-9.

- P. 20, l. 17. Tex. For text; as wan for wand, growne for ground.
- P. 20, l. 17. Middle Earth.] The terrestrial world, as the middle habitation between heaven and hell; A. S. middan-eard, and middan-geard. midgardr. Gower Conf. Am. i. 153: "Adam for pride lost his prise In middel-erth." Once only in Shakspere: "I smell a man of middle earth." M. W. W. v. 5, 84.

Merrymentes.] "A hybrid word, having a French suffix, whether the root be the A.S. mery, merry; or Celtic mir, to play." It is a favorite word with Spencer, e.g. F. Q. ii. 5, 32: "Their wanton follies and light merriments;" and with Shakspere also. The line here indicates a state of hysterical passion.

P. 30, 1. 29. Remotive. A word of the poet's own, of which I find no mention in dictionaries. It expresses the "varium et mutabile semper Fomina"

of Virgil, Æn. iv. 569, whose description of Dido's mental perturbation may be compared with this.

P. 20, l. 30. Chauntecleere.] Chaucer C. T. 14855, in Nuns Prests T. 29, seems the first authority for this name. Barnfield, 1595, in his Cassandra, p. 127, ed. Roxb. Club, has

"Now had the poore-mans Clock, shrill Chauntycleare Twice given notice of the morns approach."

where the same phrase occurs as in Edwards, "gave notice." Had either seen the others poem?

In Sylvester's Du Bartas (Third Day of Second Week, The Vocation, p. 395, ed. 4<sup>to</sup> 1611, p. 149, ed. fol. 1641)

"Cease, sweete Chante-cleere

To bid good morrow to the morning heer."

In the Fift Day of the First Week (p. 137 4to, p. 46 fol.) he writes—
"The peasants trusty clock,

True morning watch, Auroras trumpeter."

Like Hamlet's

"The cock that is the trumpet to the morn." i. 1, 150.

And like Barnfield's "poore-mans clock" See Whitney's Emblems, 120. P. 20, l. 31. Bewray.] Properly to accuse—but in a more general sense to disclose, discover, as in S. Matth. xxvi. 73, "Thy speech bewrayeth thee," (δηλον σε ποιεί), common from Chaucer, C. T. 6529 onwards. Douce, "Illustrations of Shakspere," ii. 26, notes that it has been confounded with betray; as is also indicated in The Bible Word-Book by Eastwood and Wright, 1866.

P. 21, 1. 5, 6. Caves whose sound, &c.] Compare, Gascoigne i. 116, who has "And when the stony walls have oft renewed My piteous plaints with ecchoes of remorse."

and V. and A. 829-831.

The construction is irregular. Perhaps it should be "whose sound—" like the aposiopesis in Virgil, Æn. i. 135; "quos ego—sed motos præstat, &c.", or it has, like many Shaksperian sentences, the construction changed by change of thought; or for clearness; or is an instance of the noun absolute. See for these, Abbott's Shaksp. Gram. 415, 416, 417.

- P. 21, l. 9. Fits the grove with.] See Schmidt's Shaksp. Lexicon in "fit. verb. 1. f." for instances of this phrase.
- P. 21, l. 10. Uncouth.] Unknown, strange. A. S. uncuð. from cunnan, to ken, know. See Max Muller, Lectures on Science of Language, Second Series, p. 406, and note, "it became evident that the Sanskrit nâman stood for gnâman, just as nomen for gnomen (cognomen, ignominia), and was derived from a verb, gnâ, to know;" then in note, "Other words derived from gnâ are, notus, nobilis, gnarus, ignarus, ignoro, narrare (gnarigare), gnomon, I ken, I know, uncouth."
- P. 21, l. 16. Autentic.] As of acknowledged authority. Schmidt Sh. Lex.
- P. 21, l. 19. Unprophane. Not in dictionary. Dryden has unprofaned.
- P. 21, l. 26. Debonary.] This form of the adjective is unknown to lexicographers. Marlowe, H. and L. p. 17, has "So young, so gentle, and so debonair."
- P. 21, l. 27. A Saint.] This word was applied indiscriminately to divers characters. Shaksp. L. L. L. iv. 3, 366; v. 2, 87, "Saint Cupid." Du Bartas, Miracles of Peace, Sonnet 5, "Saint Hermes shin'd," and Nicholson, in his Acolastus, 821, has "These sinful saints." R. H. Horne, Introduction to Chaucer, modernised 1841, p. xcv., "The reader will be wisely pleased on his first introduction to Mars the knight, Saint Venus, Phæbus the chivalrous bachelor, &c." It seems to be used for any object of affection, religious or passionate.
- P. 21, l. 29, 30. Marlowe H. and L. p. 6, of Hero:

"She ware no gloves: for neither sun nor wind Would burn or parch her handes—they were so white."

If Edwards had the notion entertained about the Elle-maids, that they are "hollow behind, like dough-troughs" (Keightley F. M. i. 140), and that they "sometimes offer the breast to those whom they would ensure" (i. 153), there is more reason for this description.

P. 21, l. 31. Each so officious Dutiful: fulfilling their purpose. Used in good sense, as in Bacon's Essays, xlii. 33, xlviii. 20, and in Par. Reg. ii. 302, "With granted leave officious I return."

The word is noticed by Trench in his "Select Glossary of English Words formerly used in senses different from their present." Here "Her breasts, like ivory globes circled with blue, a pair of maiden worlds unconquered" (Lucr. 407), those "hills of snow which her bosom bare," were for an increase of her charms, and, each of them, so fulfilled their duty and "became her so," as the swans on the rivers set off their natural beauty.

P. 21, I. 12. Lamie. "Lamie be women, which beholding children, or giving to them giftes, doe alter the fourme of them; whiche children be afterwarde called Elfes, or taken with the fayrie. And some such women will sucke the bloud from children. They be also those, which be called Ladyes of the fayrie, which doe allure yong men to companie carnally with them; and after that they be consumed in the act of lecherie, they covet to devour them." Cooper's Thesaurus, Diet. Historic. passage Edwards probably took the name "Lamie" for the supernatural being whom he found it necessary to introduce in order to enlighten Procris as to the fraud practised on her by Cephalus at the instigation of Aurora. The name Lamia is Greek, from the root  $\Lambda AB$ , as in  $\lambda a \mu \beta \dot{a} \nu \omega$ , and would mean one that seizes or takes hold of, and this is appropriately applied to the bugbear with which children were frightened, "terriculæ Lamiæ." It is, however, in the character under which they were regarded in later times that one is here introduced, and with this we have been made familiar by Keats in his poem entitled "Lamia," embodying the story told by Philostratus in his Life of Apollonius of Tyana (iv. 25), condensed and translated by Robert Burton in his Anatomy of Melancholy (Part 3, sec. 2, Memb. 1, subsec. 1), and quoted by Keats at the end of his Lamia. The characteristic features of the Lamia, as described by Edwards, belong not to Greek but to northern and mediæval popular belief; e.g. he calls her one of the "fairie elves," "good Faierie Lady," "elvish wanton," "Lady of those pretie ones;" speaks of "her haire down trailing," "sacred haire," "dancing by moonlight," her being "at such a hight," all of which features are alluded to by Keightley as belonging to the elves and ellemaids of Scandinavia. (See his Fairy Mythology,

Lond. 1833, vol. i. pp. 135-153.) Thomas Erastus (whose views on Church discipline have made his name a bye-word) wrote a treatise de Lamiis, Basil. 1578, Amberg. 1606; and there is one by Molitor, de Laniis et Phitonicis Mulieribus—the name having been changed to Laniæ, "a laniando pueros." See the Prompt. Parvulor. under "Elfe, spryte, Lamia," and the note. Rider in his Eng. Lat. Dict. 1589, translates "a Fairie" by "Lamia." Pierce Penilesse has a discourse on such Spirits, pp. 74—87.

- P. 21, l. 32. Doth.] This is the southern plural in th: so, "hurteth," p. 25. Shakspere retains it in "doth," and "hath." Abbott, Shaksp. Gram. 332, 334. The comparison is, "Her white breasts became her as much as Swans now adorn Thames, or ever did Po." The principle involved in it is analogous to that maintained by Byron against Bowles in the "Letter on his Strictures on Pope," that the poetry of the ship does not depend on the waves, &c. on the contrary, the Ship of the Line confers its own poetry upon the Waters and heightens theirs. The poetry is at least reciprocal."
- P. 21, l. 32. As Thames doth Swannes.] The meaning I take to be "as Swannes doth Thames." Leland in his "Cygnea Cantio," printed in 1546, having a vignette of a "Cygnea Pompa," with verses beginning—

"Aspice quâ pompâ Tamesinis fertur in undis Isiacâ veniens Cygnus speciosns ab urbe:"

and again in the Præfatio A iii., "Tamesin nemo ignorat cygnorum et altorem et cultorem esse maximum," bears witness to the abundance of swans in the time of Henry VIII. In the reign of Q. Mary, we have the testimony of an eye-witness, Franco Ferretti in his "Diporti Notturni, 1579, p. 134." "Questo regno ha superbe cittadi et in particolare la Metropolitana Londra; la quale è celebre per la negociatione mercantile in lei maravigliosa; per gli edifitii di tempi, di palazzi, di giardini, d'hospitali, di conventi, et finalmente d'un ponte murato di molta grandezza et di artifitio magistrevole: il quale traversa la larga riviera del Tamigi, vaghissima, et tutta piena di bianchi cigni come l'istessa neve. Io vi fui in tempo che'l

buon Cardinale Polo vivea, quando con tanta religione governando la faceva una seconda Roma con stupore et infinita allegrezza del mondo, hora è perfidamente heretica in tutto, et per tutto."

For the Elizabethan period Drayton may suffice:

"Our floods-Queene, Thames, for shyps and Swannes is erowned."

Sonnet to the River Ankor. Ideas Mirrour (1594), Amour 24, ed. Roxb. Club, p. 161. Sonnet xxxii. ed. Chalmers' Poets.

"Range all thy swannes, faire Thames, together on a ranke, And place them duly, one by one, upon thy stately banke."

Rowland's Song in praise of the fairest Beta. England's Helicon (1600), p. 27.

While later, Tho. Heywood (1637), in his "Pleasant Dialogues and Drammas," writes,—

"O thou, my best lov'd Sister,
Well knowne in *Poe*, *Meander*, and *Caister*,
But best in *Thamesis*."—p. 245; see also p. 243.

From a passage in Sylvester's Du Bartas, where he is describing his voyage to Brabant, it would seem that their chief delight must have been in the waters above London Bridge.

"While toward the sea our (then Swan-poorer) Thames Bare down my bark upon her ebbing streams."

Fourth Day of First Week; p. 100, ed. 4to, 1611; p. 34, ed. fol. 1641.

- P. 21, l. 32. Swans did ever Po.] For the transformation of Cycnus into a swan on the Eridanus, see Ovid, Met. ii. 367-380. Hence the association of swans with that river by poets; as by Carew in praise of his mistress:
  - "Whiter than the Silver swan That swims in Poe."-p. 219, ed. 1651.
- P. 22, l. 6. Mock the frozen zone.] To mock is to imitate. Shakspeare uses it of a painting, and a statue:
  - "It is a pretty mocking of the life."—Timon, i. 1, 35.
  - "To see the life as lively mock'd as ever Still sleep mock'd death."—Winter's Tale, v. 3, 19, 20.

Here the elves dance is said to be like the creations of frostwork as seen by moonlight. This is true to nature. Du Chaillu, in the "Land of the Midnight Sun," ii. 420, has an engraving of the Elfdans, as the Swedish peasants call it, "caused by the condensed vapour, white and transparent, forming a sort of veil through which objects were visible in shadowy out-It was like a fairy cloud. I could see through it every flower and blade of grass. People working in the fields looked like phantoms; and, though near, appeared to be far away." There was "a new phase of the Fairy-like figures were apparently intent on stopping my phenomenon. The sight seemed supernatural but lovely; yet these angels were only a group of flaxen-haired maidens partly shadowed by the mist." "It seemed as if I were in another world; the whole was like a vision; I might have fancied myself in space, surrounded by the disembodied." "Farther on a gentle zephyr came, and the vapour took a thousand fantastic shapes, which at times seemed to represent human figures, and the dance of the elves began." It was in the evening, after sunset.

- P. 22, l. 14. Deaftly.] Fitly, becomingly. From A.S. dæfe, gedefe, fit; gedafnian, to be fit, behove. Spenser, "They dauncen deffly." Gloss. "finely and nimbly." Shepherd's Calendar, April, 111. Shakspere writes it deaftly: "thyself and office deaftly show."—Macb. iv. i. 68. G. Harvey, Pierce's Supererogation, 194, "Or transforme himself into all shapes more deftly." In this form it is now generally written.
- P. 22, l. 19. One troubled in his sleepe.] Compare the account of Lady Macbeth, act v. i. 80:

"Infected minds

To their deaf pillows will discharge their secrets."

- P. 22, l. 20. Nothe.] Naught, nought, nothing.
- P. 22, l. 24. Wood.] Mad, frantic. A.S. Wod. V. and A. 740:

"Life-poisoning pestilence, and frenzies wood."

P. 22, l. 26. The Building Oake.] "The builder oak," F. Q. i. 1. 8. "The bilder oke," Chaucer, Assembly of Fowles, 176.

Equivalent to "rob of." Shakspere, Rich. II. ii. 1, P. 22, l. 27.  $Rob\ from.$ 173:

"Which robs my tongue from speaking native breath."

Marston makes a similar application of these two trees in his Scourge of Villanie, Sat. viii. 44—48:

> "O, now my ruder hand begins to quake, To thinke what loftie eedars I must shake: But if the canker fret the barkes of oakes, Like humbler shrubs shall equal beare the stroaks Of my respectlesse rude Satyrick hand."

Swanly.This word is not in the Dictionaries. P. 22, l. 29.

Misse. Loss, fault, sin. So p. 18, and on pp. 27, 29, "mis." P. 22, l. 32. Spenser, Shepherd's Calendar, July, 13:

> "In humble dales is footing sure, the trode is not so tickle, And though one falls through heedless hast, yet is his misse not mickle."

Shakspere, V. and A. has,

"He saith she is immodest, blames her mis." 55.

That this is the correct reading, and not "'miss," as it is often printed and erroneously explained as "amiss," is evident from the above quotations, and the usage in Middle English, for examples of which see Stratmann in voce, as well as from its etymology, Icel. missa, to miss, lost, for which see Skeat in "miss" and "amiss."

- P. 23, l. 1. Alluded.] See Narcissus, p. 38, "Of those sweete Joyes which men allude to her." i.e. ascribe, impute; this is a peculiar meaning of the verb.
- P. 23, l. 4. Boorded. Accosted, wooed. Tw. N. i. 3, 59, "You mistake, knight: 'accost' is front her, board her, woo her, assail her." How the word comes to have this meaning is well shown by Sir G. W. Dasent in his "Jest and Earnest," ii. 47. Board is (1) plank, (2) deck, (3) side of a ship, (4) to scale the side of a ship, or to "board"; (5) to force ones company on another, ("to board,") as Falstaff did on the Merry Wives, i. 1, 92, and Petruchio threatens, "For I will board her though she chide as loud as thunder." T. of Sh. i. 2, 92. The verb occurs again, pp. 25, 54.
- P. 23, l. 8, Leasing.] So in Ps. iv. 2. v. 6. Lying. A. S. Leasing, leasung.

- P. 23, l. 18. Kno.] Known.
- P. 23, l. 20. Curs.] Used here, without a depreciatory meaning, for hounds. Sidney uses the word in both senses in the verses near the end of the Second Book of the Arcadia, ed. 1725, octavo, vol. i.

"I con thee thank to whom thy dogs be dear,
But commonly like curs we them intreat." P. 410.

"Come, come my curs, 'tis late, I will go in." P. 412.

- P. 23, l. 23. Royall.] This refers to a hart chased by the King or Queen so far from the forest that he is unlikely to return thither of himself; whereupon proclamation is made that no person shall chase or kill him, but that he may safely return to the forest. And then ever after such a Hart is called a "Hart Royal proclaimed." Guillim, Heraldry, Sect. iii. ch. xiv. p. 154, ed. 1724. Cox, Gentleman's Recreation, p. 3, ed. 1721. Manwood, Forest Laws, iv. section 5.
- P. 23, l. 26. At Stand.] Equivalent to "at bay" or "a bay." The state of a chase when the game is driven to extremity, and turns to face the baying and barking dogs. I have found no other instance of "at stand."

"Make the cowards stand aloof at bay."—1 Hen. VI. iv. 2, 52.

"He stands at bay."—Thomson, Autumn, 451.

- P. 23, l. 27, A.] For "He," "A' must needs." 2 Hen. VI. iv. 2, 59. Abbott, Shaksp Gram. 402. Morris, English Accidence, 157.
- P. 23, l. 29. To kill. As a huntsman.

"But come the bow: now mercy goes to kill."-L. L. iv. 1, 24.

P. 23, l. 32. Sporting.] So used in Genesis xxvi. 8. Marlowe, Dido Q. of Carthage, i. 40, ed. Dyce.

"Whilst they were sporting in this darksome cave."

P. 24, l. 11.] See Measure for Measure, i. 5, 80 (4, 80 in older eds.)

" Go to Lord Angelo,

And let him learn to know, when maidens sue,

Men give like gods; but when they weep and kneel,

All their petitions are as freely theirs

As they themselves would owe them."

See also "Sir John Oldcastle," p. 228, Roxburghe Club ed. of Sir Plasidas, &c.

"Low kneeling donne, teares from her eies did shower: Hard is that hart which beauty cannot soften."

P. 24, l. 31. The new-sprung flowers, &c.] See Keble, Christian Year, 15th Sunday after Trinity; and his Prælectiones Poet. 1844, p. 524: "Veterum fabellarum ea sit summa, ut nemini misero accusandus sit Deus, tanquam iniquus et aversus, cui vel unica præsto sit in arbore vel graminevirente gemma."

P. 25, l. 5. Thessalian Metra.] Ovid, who gives the whole story of her Father, Erisiethon, Met. viii. 739 to end, calls her only by her patronymic Triopeis (873.) She had the power from Poseidon of changing her shape, and was thus enabled to obtain repeatedly food for her father, by returning to him after she had been sold into slavery.

"Illi sua reddita forma est.

Ast ubi habere suam transformia corpora sentit,

Sæpe pater dominis Triopeida vendit. At illa

Nunc equa, nunc ales, modo bos, modo cervus, abibat,

Præbebatque suo non justa alimenta parenti." (871-5.)

Palæphatus de Incredibilibus, 24, suggests that her beauty attracting many suitors, who made presents of divers animals to her father, she was said to transform herself into them. Lycophron, 1393, calls her βασσάρα λαμπουρίς, a firetail vixen, whose gains arose from πορνεία. Tzetzes adds, that she was also a φαρμακίς, or sorceress, and received payment for her favours in cattle, whence the legend. He calls her Mestra, as does Lactantius Placidus, Mythogr. Lat. ii. 252, ed. Muncker, Amst. 1681. Palæphatus has both forms. Antoninus Liberalis, 17, calls her Hypermestra. Mestra is adopted in Smith's Dictionary of Biogr. and Mythology.

- P. 25, l. 5, 6.] These two lines are to be read parenthetically. "Procris does not intend to slip out of our storie, as if she were a Thessalian Metra escaping from her masters, nor to rob us of our glorie in telling it." The former negative, "neither," is omitted. See for this ellipsis Abbott Shaksp. Gram. 396.
- P. 25, l. 8. Hurteth.] The southern form of the plural, as on p. 21 "doth."
- P. 25, l. 12. Downe of thistle.] "All soft as is the falling thistle-down," Hall, Sat. iv. 4, 74. "As thistles wear the softest down," S. Butler Remains, i. 237. Ed. Thyer, 1759. Down is metaphorically applied here, being a

- Scandinavian word properly meaning "eider-down," elastic feathers, and thus other substances having similar substance and lightness, "the light and weightless down." 2 Hen. IV. iv. 5, 33.
- P. 25, l. 14. Devoutly. Devotedly, earnestly, "Devoutly dotes." M. N. D. i. 1, 109.
- P. 25, l. 18. Conceited.] A person is said to be self-conceited, vain, hence the term is here applied to deedes.
- P. 25, l. 29. Sacrilegious.] Does this line mean, "What obsequies sacrilegiously left undone?"
- P. 26, l. 1. Mercenary.] Slavish. So on p. 27, "Tis servile still on sorrow to dilate."
- P. 26, I. 7. Peevish.] This word is said to come from the cries of fretful children, and to import all that untowardly children are; silly, wayward, cross, &c. See Skeat in v.
- P. 26, l. 10. Made on.] We now should say "made much of." Shakspere has "Why, he is so made on here within, as if he were son and heir to Mars."—Cor. iv. 4, 203.

  "The bird is dead That we have made so much on."—Cymb. iv. 2, 198.
- l'. 26, l. 12. Region.] A tract ruled over (fr. rego) hence implying inhabitants, and so here opposed to a Hermitage.
- P. 26, l. 13. Exceede.] Superiority. The verb as a noun. I find no other instance of it thus used.
- P. 26, 1-25. Politicke.] Prudent, wise. Skilled in government.
- P. 26, l. 26. Headlong or to Jove.] Diis inferis aut superis.
  - "Hear it not Duncan, for it is the knell That sends thy soul to heaven, or to hell."—Macb. ii., 1, 63.
- P. 26, l. 27. Dowdy.] A term of disparagement applied to women, as Mercutio bantering Romeo says "that to his lady Dido was but a dowdy" (ii. 4, 43); and Riche, Farewell to Military Profession, 1581, "If plaine or homely, we saie she is a doudie or a slut."

Here, however, and I know of no other instance of its application to a man, used of the "uncivill swaine," a "base clowne," "rude in action, rough and harsh. Dull, sluggish, heavie, willfull, more than rash," as he is

described on p. 25, epithets which illustrate, or perhaps confirm, Wedgwood's view of the origin of the word, that "the fundamental idea is torpor, sloth, while that of carelessness in dress or appearance is an incidental application." Churchill, in his Epistle to Wilkes, has "Landscapes unknown to dowdy nature rise," but nature is generally personified as a female.

- P. 26, l. 30. Hegg.] "Hegg or hegge, the A.S. hægtesse, from A.S. haga, a hedge, it being supposed that witches were seen in bushes by night." Skeat. Larva, in Cooper's Thesaurus, is translated "a spirit appearing by night; an hegge, a goblin, a goast"; and strix, "a witch that chaungeth the favour of children, an hegge or fayrie." In the Mirror for Magistrates, Dame Eleanor Cobham, condemned for witcheraft by Cardinal Beaufort, wishes she had been one, that she might have revenged herself upon him:
  - "The fiery feends with fevers hot and frenzy,
  - " The Airy hegges with stench and carren savonres.
  - "The watry ghosts with gowtes and with dropsy,
  - " The earthly goblines with Aches at all houres,
  - " Furies and Fairies, with all infernall powers,
    - " I would have stird from the dark dungeon
    - " Of hell Centre, as deepe as Demogorgon." P. 323, ed. 1610.
- P. 26, l. 32. Highes.] Hies, hastens. Its descent from the A.S. higian to hasten, is indicated by the spelling. See Stratmann's Dict. in "higien" for Middle English quotations.
- P. 27, 1. 3. Still doth the Morning, &c.] See the motto on the title-page. "Aurora Musæ Amica," and compare a passage in Polimanteia relative to the Earl of Essex "Daughter Cambridge—slack not, but write: sleepe not, but sing: let your mornings muse like Aurora blushing march her equipage, in her stateliest buskind poetrie." P. 37, 38, ed. Grosart 1881. British Bibliographer, i. 282.
- P. 27, l. 5. *Ha' done*.] A common abbreviation for have. Of the many in Shakspere the closest parallel is "Ha' done with words." T. of S. iii. 2, 118. Even "having" is contracted to one syllable. Abbott, Sh. Gram. 466.

- P. 27, l. 7. Blood-dronken.] This word is not found elsewhere I think. In 1 and 2 Hen. VI. and in Tit. And. Shakspere has "blood-drinking." The last mentioned play may be taken as a specimen of the works here alluded to. See Ward's Hist. of English Dramatic Literature, 1875, i. p. 265, where, speaking of the extravagance in the treatment of heroic subjects by Shakspere's predecessors, he says, "That they saw but half the significance of true tragic effect. They knew how to mark the great conditions of the conflict, how to express with overpowering energy the terror of the catastrophe. Hence the aberration, which needs no exemplification, towards the horrible as a source of effect."
- P. 27, l. 8. *Hell-quickeners*.] Another word peculiar to our Author. *Italian-nots*.] Is this a misreading for Italian-mots? The phrase occurs in Hall's Satires, Book V. Sat. ii. 45-8.

"When Mævio's first page of his poesy,
Nail'd to a hundred posts for novelty,
With his big title, an Italian mot,
Lays siege unto the backward buyer's groat."

It was then the fashion to have high-sounding titles with Italian mottoes and devices, says Mr. Singer in his note. To this practice Marston alludes in his "Scourge of Villanie," as the Procm to Bk. II. begins, "I cannot quote a motto Italionate."

If, however, the text as printed is correct, Italian-nots may be Edwards's mode of writing the word Italianates, meaning those who play the Italian, imitate Italian fashions. It was used by his contemporaries, as Marston, Sat ix. 92, "Clothes Italianate;" Hall, Sat. i. 3, 25, "termes Italianate." T. Nash in P. Penilesse, p. 17, "all Italianate is his talke;" p. 68, "Italianate conveyances;" and in the Introduction to Christ's Tears over Jerusalem, "my Italianate coined verbes all in ize," quoted in Intr. to P. Pen. p. xxx. Richardson in his Dict. cites examples from Wilson's Rhetorique, p. 164; Ascham's Schoolmaster, Bk. 1; Drayton's Ep. of Lady Geraldine to E. of Surrey. The first being spelt "Italianated." As to Italy being the source from which these horrors were derived, Nash affirms it in P. Pen. p. 34, "O Italie, the academie

of manslaughter, the sporting place of murther, the apothecary-shop of poyson for all nations! how many kind of weapons hast thou invented for maliee!"

- P. 27, l. 10. Teat-sucking. | This seems to be a compound of the author's own.
- P. 27, l. 10. Her mis.] Her sin, viz. revenge, implied in "Snakey Nemesis," whom he takes to be a Fury as it seems from the line below—"a milder fury." Or perhaps her is the Old English form of their. Cyril Tourneur's Tragedies may be eited as extreme instances, though not then written; but probably Marlowe and others were in the author's mind."
- P. 27, l. 15.] In this passage Pierce Penilesse, p. 91, ed. 1842, seems to be imitated. There is an ellipsis of "have" before graced.
- P. 27, l. 18.] Is there a reference here to Pastorals, like Spenser's Shepheards Calendar?
- P. 27. l. 20. White love.] Fair and propitious. Albus has both meanings. So in the phrase, "Creta an earbone notare." Hor. Sat. ii. 3, 248. Persius, v. 108. In Thomson's Orpheus Caledonius. Edinb. 1733.

"She spake her favour with a look
Which left nae room to doubt her,
He wisely this white minute took,
And flang his arms about her."—i. 24.

P. 27, l. 21. Styll Musicke.] Edwards uses this phrase in Narcissus, p. 40, "Some with Still musicke." See the stage directions in As you like it, v. 4, 113, "Still Music;" and M. N. Dream, iv. 1, 88, "Music still." Titania calls for "Music, the music such as charmeth sleep." Afterwards, Oberon says, "Sound music." The stage direction being "horns winded within." G. Gascoigne's Joeasta, Act v. "The order of the last Dumbe Shewe, First the Still pipes sounded a very mournful melody," explained by Hazlitt in the Index as being "wind instruments, for still opposed to loud music." J. Dickinson's Arisbas, p. 81, "And forthwith the faire chorus cast into a ring began their hymne. In the same moment of time, a shril harmony of winde instruments, sounding miraculously in the aire, not drowning with over-loude noise, but consorting with the musicke of those well-agreeing voices in a fit key, made divine melody." Burney, Hist. of

- Music, iii. pp. 331-344, "collects and explains such passages as concern or allude to music in the principal dramatic pieces from Gammer Gurton's Needle, 1551, to Shakspere;" and on p. 338 mentions the "Still Music" in As You Like It, but gives no explanation of it.
- P. 27, 1 23. Ransackt. Ransack is a Scandinavian word. Icelandic rann-saka, to search a house. It is first found, and in this sense, in works written in the Northumbrian dialect, as might be expected. Story of Genesis and Exodus, about 1250, (E. E. T. S. ed. 1865) where Laban searches Jacob after his flight-" ou me ransakes als an oef." 1733; and when the Steward searches Joseph's Brethren for the cup; "He gan hem ransaken on and on." 2323. Again in a Metrical Psalter, before 1300, also Northumbrian, published by the Surtees Society 1843: "Ransakand thair hertes clene," vii. 10, and "Thai ransaked wicnesse, and ivel thinge; Thai waned, ransackand, of ransaking." lxiii. 7. A gloss in Reliquiæ Antiquæ i. 8, and Promptor. Parvul. render "ransake" by "scrutor." Lastly, Chaucer C. T. 1007 has, "To ransake in the tas (or cas) of bodies dede." With Gower the notion of plunder comes in, for when describing covetise he says that "he taketh on honde robbery," and "he can the packes well ransake. So prively none bereth about His gold, that he ne fint it out, Or other juell what it be." Book v. Vol. ii. p. 331. The Elizabethan writers continued this usage. Shakspere has, "Robbed and ransacked by injurious theft," Lucrece 838. "My coffers ransacked," M. W. W. ii. 2, 306. "Ransacking the Church," K. J. iii. 4, 172. "To ransack Troy," Troil. Prol. 8, and—" the ransacked Queen," Troil." ii. 2, 150; in reference to the rape of Helen, which word rape is also Scandinavian; the substantive derived from the Latin rapere being rapine. Rider in his Engl.-Lat. Dict. 1589, has "to ransacke or rifle," and subsequent Lexicographers all give plunder as one meaning of the word. Still, as Professor Skeat says in v. "ransack is not connected with the A. S. and Icel. word  $r\acute{a}n$ , plunder, which is quite different from Icel. rann a house."
- P. 27, l. 29—34.] The drift of this rather obscurely worded passage seems to be that his Muse would have sung more profitably of some "white love,"

blending "Styll Musicke" (that of the eye, and whispers low?) sighs, and tears, and so begetting a series of poems (like the Sonnets of Petrarch, Spenser, and others, or Spenser's Prothalamion and Epithalamion, Sidney's Astrophel and Stella,) which would have been substantially rewarded, as "the Muses wanton favorites" were by the happy lovers whose praises they sung.

- P. 27, l. 27. Vast.] This word here, as in Narcissus, p. 37, "Coryeyus, some haue told you let lie vast," is waste. Vastum, in mediæval and law Latin is waste. Ducange. Kelham Domesday Book Illustrated, "vasta, wast ground, uncultivated." And in Classical Latin vastus is properly void, empty (connected with vac as in vacuus), and thus without limits, large.
- P. 27, l. 27, note. Fauorites.] This would seem to be "favourers," patrons, see pp. 5, 11.
- P. 28, l. 1. Arcadia and the Fayerie Land.] We know from Spenser's Letter to Sir W. Raleigh, prefixed to the F. Q., that he intends by "Faery Land" the Queen's kingdom, and perhaps specially the Court. By Arcadia here is designed also England in respect of Poets and Men of Letters, so perpetually called Shepherds, e. g. in Colin Clout, and by Sidney in his Arcadia, Book i. "Even the Muses seem to approve their good determination, by chusing this country for their chief repairing place, and by bestowing their perfections so largely here, that the very shepherds have their fancies lifted to so high conceits, as the learned of other nations are content both to borrow their names and imitate their cunning." Vol. i. p. 17. The "Complaints" (1591) has a notice from the Printer to the Reader, "that the F. Q. hath found a favourable passage amongst you."
- P. 28, l. 2-4.] A reference to Spenser's residence in Ireland, whither he returned after publishing the first three Cantos of the F. Q. in 1590, though from the Dedication to Daphnaida. "Jan. 1, 1591, London," he must have been then in England. The Sonnets were sent from Ireland for publication, and entered for publication on "the 19th Nov. 1594, to W<sup>m</sup> Ponsonbye." The language of Edwards here seems to confirm the opinion of Lord Burleigh's opposition to Spenser, as indicated in Mother Hubbard's Tale, 901, "To have thy Princes grace yet want her Peeres."

- P. 28, 1.9.] The word "Affection" is wanted to make up this line, as is indicated in 1.13.
- P. 28, l. 10. Breast-plate.] Shakspere also, in the only passage where he uses the word, applies it metaphorically, "What stronger breast-plate than a heart untainted?" 2 Hen. VI. iii. 2, 232. The language of St. Paul, Eph. vi. 11—17, had been lately, 1590, referred to by Spenser in his Letter to Sir W. Raleigh, prefixed to the F. Q. "In the end the Lady told him, that unlesse that Armour which she brought would serve him (that is, the armour of a Christian man, specified by St. Paul, v. Ephes.), that he could not succeed in that enterprise; which being forthwith put upon him with dew furnitures thereunto, he seemed the goodliest man in al that company, and was wel liked of the Lady."
- P. 28, l. 11. The Standard.] This must be the gorget or "Standard of Mail." "Its purpose seems to be to act as a supplementary piece to the gorget of plate, as the latter, without its aid, might admit the point of a lance to penetrate between the gorget and the breast-plate." Hewitt's Ancient Armour, Oxford 1860, iii. 369. "Sometimes the gorget of mail was covered by the plate gorget," ibid. 373. "It is also called camail, and was usually made to terminate in a straight edge across the breast," ibid. ii. 216. "In order to prevent the lance from passing beneath the camail to the throat of the knight, it was tied down to the body armour by thongs or laces," ibid. ii. 219. From the use of the word "rivet," however, in this passage of our poet, it seems that a gorget of plate is here referred to, as "overlapping plates in armour were sometimes held together by sliding rivets (called Almayne rivets), which enabled them to play freely one over another," ibid. iii. 570. Plates vi., xx., and xxv. in Meyrick's Illustrations of Ancient Armour, Oxford 1830, contain engravings of the above. The poet's meaning seems to be that he would maintain Spenser's claims against any assailant, both with heart (breast-plate) and voice (standard).
- P. 28, l. 11. Boare.] An example of this form of the participle for "borne" is mentioned in Schmidt's Shaksp. Lex. from Hamlet, as printed in the

quartos: "He hath bore me on his back a thousand times," v. 1, 205. In the folios it is "borne." There should be no stop after "such."

- P. 28, l. 12. Or.] This indicates the ellipsis of some antecedent clause, such as "would assail."
- P. 28, l. 21. Anger. Feeling, emotion, not ire or wrath.
- P. 28, l. 24. *Perfourmances*.] For performers. Compare Spenser's Virgil's Gnat 177.
  - "Here also playing on the grassy green, Woodgods, and Satyres, and swift Dryades, With many Fairies, oft were dancing seen."
- P. 28, l. 26. Honoured as a Starre.] Does this refer to Aurora?
- P. 29, l. 4. As Revels, &c.] Marlowe H. and L. p. 17.

" The rites

In which love's beauteous empress most delights, Are banquets, Doric music, midnight revel, Plays, masques, and all that stern age counteth evil."

Shakspere, L. L. iv. 3, 379, "Revels, dances, masks."

- P. 29, J. 8. Aurora. Procris supposes that Cephalus would take her for Aurora there awaiting him; so Aurora = Procris here, and in line 12 below, "Of Aurora," that is "on Procris."
- P. 29, l. 11. The Dart.] See Gosson's School of Abuse, ed. 1841, p. 49:—

  "A wanton eye is the dart of Cephalus; where it leveleth, there it lighteth, and where it hitts it woundeth deepe."
- P. 29, l. 13. Martialist.] Follower of Mars. Not in Shakspere. In Two Noble Kinsmen, i. 216. Cyril Tourneur Funeral Poem on Sir F. Vere, p. 191, "Such a Martialist." See Nares in v. and Todd's Johnson.
- P. 29, l. 14. The accent.] In accord with to give it emphasis. The author of "Polimanteia," reprinted in Brit. Bibliographer, i. 281, uses the verb in this sense when speaking of the death of Sir Chr. Hatton:—
  - "Thames wil become teares; the sweetest perfumes of the Court will bee sad sighes, everie action shall accent grief."

- P. 29, l. 15. A good. ' In good earnest."
  - "I made her weep a-good." T. G. of V. iv. 4, 170.
  - "Then set together all a-good." Drayton, in England's Helicon, 27.
  - "I have laugh'd a-good." Marlowe, Jew of Malta, Act ii. vol. i. 277.
- P. 29. l. 17. Pale death.] Compare Sackvil's Induction, Mirror of Magistrates, 265, ed. 1610:
  - "Wherewith a dart we saw how it did light Right on her brest, and therewithall pale Death Enthrilling it to reave her of her breath."
- P. 29, I 18. Surquedie.] Generally written surquedrie. From sur and cuider (cogitare), to think. Overweening presumption, pride. A word in use from Chaucer and Piers Ploughman, till the seventeenth century, but not found in Shakspere. To the many quotations in Nares and Richardson add Bodenham's Belvedere, 195, "Might wanting measure proveth Surquedric." T. Watson, Tears of Fancie, Sonnet, lviii. p. 207, ed. Arber, "Yet still I twit myself of Surcuidrie."
- P. 29, l. 21. Saffron ] Shakspere also uses it as an adjective, where Ceres speaks of

"Iris with her saffron wings." Temp. iv. 78.

Others compound it with some adjective, as in the following instances:-

- "And so a solemn interview was appointed; but, as the Poets say, Hymen hath not there his saffron-coloured coat." Sir P. Sidney, Areadia, Bk. ii. vol. i. 382.
  - "Hymen put on his saffron-coloured coate." Sir J. Oldcastle. Plasidas, &c. p. 186.
- P. 29, l. 24, 25. And in tragicke song Doest binde my temples.] It was customary to bestow crowns on poets; so that "to have the temples bound" is equivalent to saying that one is a poet.
  - " Insignemque meo capiti petere inde coronam Unde prius nulli velarint tempora Musæ."—Lucretins, i. 928.
  - " Tempora sacratâ mea sunt velata coronâ."—Ovid, Epist. Ex Ponto, iv. xiv. 55.
  - "Temporibus non est apta corona meis."—Trist, i. vii. 1.

As the song is tragicke, the lament of Statius will be applicable:

"Sed nec solitæ mihi vertice laurus Nec fronti vittatus honos. En taxea marcet Sylva comis: hilaresque hederas plorata cupressus Excludit ramis."—Sylv. V. v. Epicedion in Puerum Suum, 28.

- P. 29, l. 26. Encampes. Is contained.
- P. 29, l. 26. Allowde.] Allowde is here, assigned to, granted to. Allow in this sense is from allocare; allow, to approve of, is from allaudare.
- P. 29, l. 27, 28. Hymen-Hyems.] Photius, in his Bibliotheca, has an extract from Proclus, in which, rejecting the mythological origin of the ὑμεναῖος or marriage song, he devises a symbolical explanation of it: "ἐγὼ δὲ οἶμαι βίου τινὰ εὐτυχοῦς προαναφώνησιν ὑπάρχειν, καὶ συνεύχεσθαι τοῖς συνιοῦσι πρὸς γάμου κοινωνίαν μετὰ φιλοστοργίας, αἰολικῆ παραπλέκοντα τὴν εὐχὴν διαλέκτῳ, οῖον ὑμεναίειν καὶ ὁμονοεῖν τούτους ἀεὶ ὁμόσε μένοντας, id est ὁμοναίειν καὶ ὁμονοεῖν, una habitare et eadem sentire eos concorditer viventes." p. 987, ed. D. Hoeschelii. Rothomagi, 1653, fol. Where these conditions are violated then Hymen becomes indeed "acris Hyems," "a winter of discontent."
- P. 29, l. 30. Jealousie.] See Whitney's Emblems, p. 211. Zelotypia. Plate of the death of Procris. Three stanzas on Jealousy, of which the last is:

"Lo Procris heare, when wounded therwithall
Did breede her bane, who mighte have bath'de in blisse:
This corsie sharpe so fedde uppon her gall
That all to late shee mourn'd, for her amisse:
For, whilst shee watch'd her husbandes waies to knowe,
Shee unawares, was praye unto his bowe."

So Bodenham's Belvedere, of Jealousie, p. 47, ed. Spenser Society:

- "Procris was slaine through her owne jealousie Hid in a bush to watch her husband's walke."
- P. 30, l. 3. Pherecydes.] "A famous Philosopher, and wryter of Tragedies. which died of the lousie sicknesse: he was Pythagoras master." Cooper Thesaurus. The only authority for his having written tragedies is a passage in Serenus Samonicus de Medicina, in reference to the disease of which he is said to have died;

"Sed quis non paveat Pherecydis fata tragædi, Qui nimio sudore fluens animalia tetra, Eduxit, turpi miserum quæ morte tulerunt." 62—64.

He was not strictly a Philosopher: some call him Theologus. He was certainly not a writer of Tragedies.

P. 30, l. 3. Puppius.] A Roman dramatist whose compositions are characterised by Horace, whether ironically or not we cannot tell, as the "lacrymosa poemata Pupi." Epist. i. 1, 67. All our information about him is derived from the Scholiast on this passage. "Pupius, tragædiographus, ita affectus spectantium movit ut eos flere compelleret. Inde istum versum fecit."

"Flebunt amici et bene noti mortem meam, Nam populus in me vivo lacrymatu' est satis."

- P. 30, l. 3. Philocles.] "A Tragical Poet of Athens." Cooper's Thesaurus. He was nephew, sister's son, of Æschylus: said to have written 100 tragedies. Once victorious over Sophocles who exhibited his Ædipus Tyrannus, which proves the merit of Philocles. He was much ridiculed by the Comic Poets. Aristophanes, Thesmophor. 168, alleges that being ugly he made ugly poetry, ταῦτ' ἄρ' ὁ Φιλοκλέης αἰσχρὸς ἄν αἰσχρῶς ποιεῖ. And the Scholiust on the Wasps 462, where he is again mentioned, informs us that he was nicknamed "Χολή, 'Αλμίων, Bile and Brine." Is any allusion intended by Thomas Edwards to contemporary poets under these names? He seems evidently to refer to others in the line below, "and those who take delight in amorous love."
- P. 30, l. 5. Nightes dark cugly stratagems.] Bodenham, Belvedere, 230, has "The tragique Scene where death her play begins, Are acts of night, and deedes of ongly darke."
- P. 30, l. 8. *Heraclian wits.*] See Cooper's Thesaurus in v. Heraclius. "Heraclius lapis, qui et Lidius. Plin. (N. H. xxxiii. 43). The lode-stone: the touchstone. One that hath an exact and fine witte."

See the Adagia of Erasmus, under the head "Judicandi recte, secus." "Lydius, sive Heraclius lapis in eos dicitur qui vehementer acri exactoque judicio sunt." Also, Paræmiographi Gr. ed. Gaisford, Oxon. 1836, in  $^{\circ}$  H $\rho a\kappa \lambda \epsilon la \lambda l\theta os$ .

P. 30, l. 12. Extremes.] Great sufferings. So Milton:

<sup>&</sup>quot;Heard so oft In worst extremes." P. L. i. 275.

<sup>&</sup>quot;Tending to some relief of our extremes." x. 976.

### L'ENVOY.

- P. 30. L'Envoy.] "L'Envoy was a sort of postseript, sent with poetical compositions, and serving either to recommend them to the attention of some particular person, or to enforce what we call the moral of them. See the stanzas at the end of Chaucer's Clerkes Tale, and of the Complaint of the Black Knight, and of Chaucer's Dreme." Tyrwhitt, Glossary to Chaucer.
- P. 30, l. 13. *Extreames*.] Here used for the points at the greatest distance from each other, as in "The golden mean between two extremes." Virtue is a mean between two extremes.
- P. 30, l. 15. Went.] So, p. 32, 29. "That tread in uncouth wents." Went is a way, a passage, from wenden to turn to go. Virgil by G. Douglas, p. 289, 48, ed. 1710, "To wele beknawin pethis, turnis, and wentis." In the Manipulus Vocabulorum, 1570, "A went, lane, viculus, angiportus," col. 66. "Cross roads are called in Kent, Went-ways." Notes and Queries, 6th Ser. v. 167. Used by Chaucer, Spenser and others, but not by Shakspere. Stratmann in his Diet. of E. English has omitted the word. Compare the Scotch wynd, a narrow street.
- P. 30, l. 19. Fenne.] Fiend. Chaucer writes it "Fend," C. T. 5200, 7030; and Skelton, ii. p. 77, v. 317, "the flingande fende." See Launcelot Gobbo's soliloguy in the M. of V. ii. 2, for his debate between conscience and the fiend.
- P. 31, l. 1. Tway.] Chaucer has "Shall tellen tales tway." C. T. 724. Spenser, "And the sharpe steele doth rive her hart in tway." F. Q. iii. xi. 11. Once only in Shakspere, Hen. V. iii. 2, 128, "Tween you tway," and then in the mouth of Jamy, the Scots captain. The word is omitted in Schmidt's Sh. Lexicon.
  - " Ulysses was a merry Greek, they say, So Tom is, and the Greeker of the tway."

Verses by Hugo Holland, prefixed to Coryat's Crudities (1611), vol. i. f. 3, verso. ed. 1776.

P. 31, l. 2. Yeleeped.] Common in earlier writers, but only twice in Shakspere, and then in an early play, L. L. i. 1, 242, v. 2, 602.

- P. 31, l. 3. Despaire.] See the description of Despair, F. Q. i. ix. 28-54, said to have been taken notice of by Sir Philip Sidney.
- P. 31, l. 3. Debate.] Contest, quarrel. Spenser, F. Q. ii. viii. 54, vi. iii. 22, and vi. viii. 13, on which last Upton notes "contest; as the French use debat, and the Italiaus dibatto. So Chancer and G. Douglas. Spencer also uses the verb debate in the sense of fight, or contend."
- P. 31, l. 4. Poets say.] I do not know the passages here referred to.
- P 31, l. 5. Envy.] For a description of envy, see Gower Conf. Amant. Bk. ii. F. Q. i. iv. 30-32, and v. xii. 28, 32. Bodenham, Belvedere, 117. Whitney, Emblems p. 94. Ovid Met. ii. 760-781. Pierce Penilesse, p. 31, makes "envie the adopted son of Pride; and hence comes it that proud men repine at others prosperity, and grieve that any should be great but themselves." This is from Lucretius iii.
  - "Maeerat invidia: ante oculos ollum esse potentem; Ollum adspectari claro qui incedit honore."—75, 6.

Bodenham, Belvedere, 117, "The fruites of envie are despite and hate."

- P.31, p.5. The fall.] "The yeaning of lambs, North," Halliwell. The verb "to fall," is twice used by Shakspere in this sense in the Merchant of Venice:
  - "That all the earlings that were streak'd and pied Should fall as Jacob's hire."—i. 3, 80, 1.
  - "Who, then conceiving, did in caning time Fall particoloured lambs."—i. 3, 88, 9.

and in the general sense of bringing forth,

- "Let wives with child Pray that their burthens may not fall this day."-K. John, iii. 1, 90.
- "Geld bulcalfe and ram-lamb as soone as they fall.—Tusser. Husbandrie, 35, 32."
- P. 31, l. 10. Abroad.] The a in this and other such words is generally said to be equivalent to on as in a-foot, on foot. Sir G. W. Dasent, however, in Jest and Earnest ii. argues that a is the old Norse preposition a, which governs the accusative with the idea of motion, and the dative with that of rest—and that in the struggle for mastery among the various dialects the Scandinavian element prevailed (p. 44). And on p. 65 he contends that "abroad" has nothing to do with "breadth," but is the Norse "braut," or "bröd" a way, a path, a road. Thence we have "a brauta" on a path, in viâ: and thence the adverb "ábraut, in the sense of one who has quitted his house, or native land, gone abroad."

P. 31, l. 10. Jealousie.] See Sidney's Astrophel and Stella, lxxviii. Bodenham's Belvedere 45. Carew's Foure Songs, by way of chorus, The First of Jealousie.

P. 31, l. 11. Dispaire.] Carew in the above song says, "Despayr her issue is." And Shakspere speaking of Jealousy's effects,

"What doth ensue,
But moody and dull melancholy,
Kinsman to grim and comfortless despair."—Errors v. 80.

Bodenham, Belvedere 47.

"As no content is like the sweetes of love, So no despaire can match with jealousie."

P. 31, l. 12. Yellow coate.] This is the colour of jealousy. Shakspere, "I will possess him with yellowness." M. W. W. i. 3, 110.

Steevens in his note on this passage adds the following quotations. So in Law Tricks, &c. 1608.

"If you have me you must not put on yellows."

Again, in the Arraignment of Paris, 1584,

"Flora well, perdie, Did paint her yallow for her jealousy."

P. 31, l. 13. Wysardes.] Wise men. Spenser calls the antient philosophers, "The antique Wisards." F. Q. iv. xii. 2: And he says that Lucifera's kingdom was upheld by the policy, "And strong advisement of six wisards old." i. iv. 12. Proteus is called by Milton "The Carpathian Wisard," Comus, 872. The wise men are, "The star-led wisards," Ode on Nativ. 23. In Lycidas he applies this epithet to the Dee, "Nor yet where Deva spreads her wisard stream," 55; as Drayton had previously done to the Weever, "And Amphitrite oft this wizard river led Into her secret walks." Polyolb. Song. xi. See Warton's Notes on Milton's Ode and Lycidas.

Troade.] The meaning of the line seems like Pope's,

"Fools rush in where angels fear to tread." Essay on Criticism, 625.

To tread is the technical word for "treading a measure," a stately and solemn dance, to his skill in which Sir Chr. Hatton was indebted for his promotion. See Nares in "Measure." Here a contrast is made between the quiet measures of the wise, and the hasty acts of Cephalus.

- P. 31, l. 18. Monster-mongers.] A compound of the author's own. A dealer in strange things.
- P. 31, l. 19. Painted cloathes.] See Nares in v. for passages in illustration. The material was really cloth or canvas painted in oil, with mottos and moral sentences from the mouths of the figures introduced on them, as in Dekker's comedy, "If this is not a good Play the Devil is in't," 1612. "What says the prodigal child in the painted cloth?"
- P. 31, l. 29. Chorus.] In Narcissus, p. 58,

"For what with wordes the *Chorus* setteth forth, Is but t'explaine th' ensuing tragicke scene."

Here "Debate, his *Chorus* being spent, comes in a tragicke more terrible than actors can engage in with applause." Tragic is given as a substantive in Worcester's Dictionary as meaning 1. An author of tragedy, and 2. A Tragedy; a Tragic Drama. Savage is the authority for the former, Prior for the latter.

- P. 32, l. 2. Plausively.] This adverb is not in the Dictionaries.
- P. 32, l. 4. Nothe.] In Promp. Parv. "Nowhte (nowth, nowte) nought, nichil."

  Tend.] Is this "to give attention to," "to hearken to," so as to please Aurora; or "to tend (or tent,) to watch, guard against," so as not to be led into the design against Procris?
- P. 32, l 12. Unmercifully.] Like "cruelly" in Henry V., v. 2, 216, "I love thee cruelly."
- P. 32, l. 16. Bended knee.] P. 18. "Goe and intreate with knee and cap in hand." So Webster Duchess of Malfy iii. 2, 6,

"I hope in time 'twill grow into a eustom,
That noblemen shall come with cap and knee,
To purchase a night's lodging of their wives."

- P. 32, l. 28. Merriment.] Like "ludibrium" in Horace. "Tu, nisi ventis Debes ludibrium, cave." Od. i. xiv. 15. The laughing stock, the sport of. Marlowe in Dido Q. of Carthage has "laughing-sport." Act i. vol. ii. 366.
- P. 33, l. 1. Learne.] When this verb means to teach it is used with a double accusative, an accus. and infinitive, or an accus. and subordinate clause. See Schmidt's Shaksp. Lex. This is the Latin usage of doceo. In Psalm xxv., 4, Prayer Bk. Vers. however, it has only the acc. of the person,

- "Lead me forth in thy truth, and learn me;" though in verse 8; exix 66; exxxii. 13 it has the double acc. Probably in the other example the word "it" is mentally supplied.
- P. 33, l. 11. Downe-wards creeps.] So p. 55, "and downwards would have crept:" Marlow H. and L. p. 29, ed. Dyce,
  - "And now the Sun, that through th' horizon peeps,
    As pitying these lovers downward creeps."
- P. 33, l. 13. Servitor.] The proper meaning of this word seems to be "one who serves at meat." P. Langtoft's Chronicle ed. Hearne, i. p. 55, (sometimes quoted as R. Brunne, or Mannyng)

"In S. Edward tyme & erle suld with him etc.

A servitour & er was & at served at & mete."

Marlowe, Dido Queen of Carthage (1594.) Act ii. vol. ii. p. 381, ed. Dyce.

"See where her Servitors pass through the hall, Bearing a banquet."

And in this sense it has continued in use at Oxford, though the menial duties have ceased. Shakspere gives it in general a wider meaning, and so does Milton. "When such a man would speak, his words, like so many nimble and airy servitors, trip about him at command, and in well ordered files as he would wish, fall aptly into their own places." Apology for Smeetymnuus.

Our Poet seems to use it in a military sense, as we find it applied twice in Shakspere.

- "Signior Montano, Your trusty and most valiant servitor." Oth. i. 3, 40.
- "Here none but soldiers and Rome's servitors Repose in fame." Tit. And. i. 352.

Stratmann, though he frequently quotes fr. R. Brunne, omits this word.

- P. 33, I. 20. Her honor ere begun.] Is honor here used as equivalent to success?
- P. 33, l. 30. Tinssell.] Trench on the Study of Words: "Tinsel, from the French étincelle once meant anything that sparkles or glistens: thus 'cloth of tinsel' would be cloth inwrought with gold and silver: but now is used for that which has no reality of sterling worth under the glittering and specious shows which it makes." Étincelle is fr. Lat. scintilla by transposition into "stincilla," a spark, sparkle.
- P. 34, l. 15. So live by others toyle.] Should the reading be "To live?" The meaning is like Virgil's "sic vos non vobis."

- P. 34, l. 20. Quit.] Discharged, satisfied. From quietus.
- P. 34, l. 22. Wan.] "Feeble or weak in colour, wanting in brightness, pale, livid" A. S. wana, wanting.
- P. 34, I. 23 Strength.] This is used by Chaucer, Gower, Sir T. More and other old writers, quoted in Richardson's Diet. with the same meaning as strengthen. Shakspere does not use it.
- 1. 34, l. 25. Faire Cynthia.] Possibly some allusion is intended to Q. Elizabeth, as in the Preface, p. 4. "Now is the sap of sweet science budding, and the true honor of Cynthia under our climate girt in a robe of bright tralucent lawne: Deckt gloriously with bayes, and under her faire raigne honoured with everlasting renowne, fame and Majesty."
- P. 33, l. 26. In this L'Envoy, or moralization, the poet, having stated in the first three stanzas the conflict of duty and desire arising from jealousy on either side, describes the conduct of Cephalus in the next four—the measures taken by Procris in the following three—and appropriates five to Aurora. The last but one is a reflection as to the justice of her punishment: and in the last perhaps the author refers to some failure of encouragement from some one from whom he had expected it, "The Sonne his strength rebates amaine," and implies a looking for patronage to "Cynthia" herself.

# INTRODUCTION TO NARCISSUS.

The myth of Narcissus, though probably of remote antiquity, has not been recorded by any of the earlier classical writers, whose silence is thus accounted for by Creuzer, in the "Præparatio" to his edition of Plotinus de Pulcritudine, Heidelberg, 1814, p. lxix. "Nam licet ante Alexandrinos nemo scriptor, quod sciam, ejus fabulæ diserte mentionem faciat: hoc tamen mihi videor commonstrasse, eam non esse commentum posterioris ætatis, neque arcanam illam ejus explicationem a recentioribus demum Platonicis profectam. Hoc nemini dubium fore arbitror, qui et ad Homerici Hymni, Pausaniæ, Cononis, aliorum locos attenderit, et vero ad opera antiquæ artis, vasa præcipue. Neque illud priscorum scriptorum silentium alio trahi debet in hâc fabulâ, quam quo in reconditioribus aliis multis. Nimirum religioni fuisse proloqui."

Notwithstanding this reference to the Alexandrine writers, by whom are usually meant those who flourished under the Ptolemies during the three centuries preceding our era, there is no allusion to the legend of Narcissus in any of them, nor, I believe, in any extant author before the Augustan age.

During this period, however, Ovid wrote his Metamorphoses, in the third book of which he has interwoven the legend with those of Teiresias and the Nymph Echo, as part of the Theban cycle. Secondly, Hyginus, Librarian of the Palatine Library, in his Fabulæ, under the heading "Qui ephebi formosissimi fuerunt," mentions "Narcissus Cephisi fluminis filius, qui se ipsum amavit." (Fab. cclxxi.) Lastly Conon, a grammarian, who dedicated his Διηγήσεις to Archelaus Philopator King of Cappadocia (of whom Horace wrote "Mancipiis locuples eget æris Cappadocum rex," Epist. i. vi., 39) and who states that his work is based on earlier authorities, περιέχεται δὲ αὐτῷ ἐκ πολλῶν ἀρχαίων συνειλεγμένα πεντήκοντα διηγήματα, devotes the xxiv Narration to Narcissus, giving an account very different from that adopted by the Latin poet.

'Εν Θεσπεία της Βοιωτίας (ἔστι δ' ή πόλις οὐχ έκὰς τοῦ Ἑλικῶνος), παῖς ἔφυ Νάρκισσος πάνυ καλὸς, καὶ ὑπερόπτης ἔρωτός τε καὶ ἐραστῶν καὶ οἱ μὲν ἄλλοι τῶν ἐραστῶν ἐρῶντες ἀπηγορέυθησαν. 'Αμεινίας δὲ πολὺς ην ἐπιμένων

καὶ δεόμενος. 'Ως δ' οὐ προσίετο, ἀλλὰ καὶ ξίφος προσέπεμψεν, ἐαυτὸν πρὸ τῶν θυρῶν Ναρκίσσου διαχειρίζεται, πολλὰ καθικετεύσας τιμωρόν οἱ γενέσθαι τὸν θέον. 'Ο δὲ Νάρκισσος ἰδὼν αὐτοῦ τὴν ὄψιν, καὶ τὴν μορφὴν ἐπὶ κρήνης ἰνδαλλομένην τῷ ὕδατι, καὶ μόνος καὶ πρῶτος ἐαυτοῦ γίγνεται ἄτοπος ἐραστής. τέλος ἀμηχανῶν, καὶ δίκαια πάσχειν οἰηθεὶς, ἀνθ' ὧν 'Αμεινίου ἐξύβρισε τοὺς ἔρωτας, ἑαυτὸν διαχρᾶται καὶ ἐξ ἐκείνου Θεσπιεῖς μᾶλλον τιμᾶν καὶ γεραίρειν τὸν ἔρωτα, πρὸς ταὶς κοιναῖς θεραπείαις, καὶ ἰδία θὺειν ἔγνωσαν. Δοκοῦσι δ' οἱ ἐπιχώριοι τὸν Νάρκισσον τὸ ἄνθος ἐξ ἐκείνης πρῶτον τῆς γῆς ἀνασχεῖν, εἰς ἣν ἐξεχύθη τὸ τοῦ Ναρκίσσου αἴμα.—Conon, Narratio xxiv.

For the preservation of this and many other works we are indebted to Photius, Patriarch of Constantinople in the ninth century, who has inserted an epitome of it in his Bibliotheca, Cod. clxxxvi.

Yet another form of the legend has been handed down by Pausanias, the eicerone and tourist ( $\delta \pi \epsilon \rho \iota \eta \gamma \eta \tau \dot{\eta} s$ ), and whose work, "The Gazetteer of Hellas" ( $\dot{\eta} \pi \epsilon \rho \iota \dot{\eta} \gamma \eta \sigma \iota s \tau \dot{\eta} s$  'E $\lambda \lambda \dot{\alpha} \delta o s$ ), is our best repertory of information for the topography, local history, religious observances, architecture, and sculpture of the different states of Greece, as gathered by him during his travels in the middle and latter part of the second century, A.D.

Θεσπιέων δὲ ἐν τῆ γῆ ἡ Δονάκων ἐστὶν ὀνομαζομένη. ἐνταῦθά ἐστι Ναρκίσσου πηγή, καὶ τὸν Νάρκισσον ἰδεῖν ἐς τοῦτο τὸ ὕδωρ φασίν, οὐ συνέντα δὲ ότι έώρα σκιὰν τὴν έαυτοῦ, λαθεῖν τε αὐτὸν ἐρασθέντα αὐτοῦ, καὶ ὑπὸ τοῦ έρωτος έπὶ τῆ πηγῆ οἱ συμβῆναι τὴν τελευτήν. τοῦτο μὲν δὴ παντάπασιν εὔηθες, ηλιθιότητος ήδη τινα ές τοῦτο ήκοντα, ὡς ὑπὸ ἔρωτος ἱλίσκεσθαι, μηδὲ όποιόν τι ἄνθρωπος καὶ ὁποιόν τι ἀνθρώπου σκιὰ διαγνῶναι. Ἐχεὶ δὲ καὶ έτερος είς αὐτὸν λόγος, ἦσσον μὲν τοῦ προτέρου γνώριμος, λεγόμενος δὲ καὶ οὖτος ἀδελφὴν γενέσθαι Ναρκίσσω δίδυμον, τὰ τε ἄλλα ἐς ἅπαν ὅμοιον τὸ είδος, καὶ ἀμφοτέροις ώσαύτως κόμην είναι, καὶ ἐσθῆτα ἐοικυῖαν αὐτοὺς ἐνδύέσθαι, καὶ δὴ καὶ ἐπὶ θήραν ἰέναι μετὰ ἀλλήλων. Νάρκισσον δὲ ἐρασθῆναι τῆς άδελφης, καὶ ώς ἀπέθανεν ή παις, φοιτώντα ἐπὶ τὴν πηγὴν, συνιέναι μὲν ὅτι τὴν έαυτοῦ σκιὰν έώρα, εἶναι δὲ οἱ καὶ συνιέντι ραστώνην τοῦ ἔρωτος, ἄτε οὐχ έαυτου σκιὰν δοξάζοντι, ἀλλὰ εἰκονα όρᾶν τῆς ἀδελφῆς. νάρκισσον δὲ ἄνθος ἡ γη καὶ πρότερον ἔφυεν (ἐμοὶ δοκεῖν) εἰ τοῖς Πάμφω τεκμαίρεσθαι χρή τι ήμᾶς έπεσι. γεγονώς γὰρ πολλοῖς πρότερον ἔτεσιν ἢ Νάρκισσος ὁ Θεσπιεὺς, κόρην την Δήμητρός φησιν άρπασθηναι παίζουσαν καὶ ἄνθη συλλέγουσαν άρπασθείσαν δε οὐκ ἴοις ἀπατηθείσαν, ἀλλὰ ναρκίσσοις.—Pausanias ix. 31.

We are indebted to the compilations of an Empress, c. 1060, A.D., and an Archbishop of Thessalonica, c. 1160, A.D., for two brief notices of the legend in the form in which it is generally current, which correspond so closely as to suggest that one is copied from the other, or that both drew from some common source.

### Περὶ τοῦ Ναρκίσσου.

Νάρκισσος, υίὸς μὲν ἦν Κηφισσοῦ ποταμοῦ Φωκικοῦ, καὶ Λειριοέσσης νύμφης, κάλλος δὲ ἔχων ἀμύθητον, ἐπικύψας πηγῆ τινι, καὶ τῆς ἑαυτου σκιᾶς ἐρασθεὶς, ἔρριψεν ἑαυτὸν ἐκεῖ, καὶ ἐνεπνίγη τῷ ἐνόπτρῷ ὕδατι· καὶ ἡ γῆ ἀνέδωκε φυτὸν ὁμώνυμον τῷ νεανίᾳ.—Εudociæ Ἰωνιὰ, sive Violarium, p. 304, ed. Villoison. Venet. 1781. 4to.

ίστορεῖται δὲ Θεσπιέα εἶναι τὸν Νάρκισσον, ὃς ἦν μὲν υίὸς Κηφισσοῦ τοῦ ποταμοῦ καὶ Λειριοέσσης νύμφης κάλλος δὲ ἔχων ἀμύθητον, ἐπικύψας πηγῆ τινι καὶ τῆς ἑαυτοῦ σκιᾶς ἐρασθεὶς, ἔρριψεν ἑαυτὸν ἐκεῖ, καὶ ἐναπεπνίγη τῶ ἐνόπτρῳ ὕδατι. καὶ ἡ γῆ ἀνέδωκε φυτὸν ὁμώνυμον τῷ νεανίą.—Eustathius in Homeri Iliad ii. vol. i. p. 266, ed. Romæ, 1542.

Joannes Tzetzes places his birth in Laconia, a mistake into which he was led by Lucian, who, beside mentioning his name in the xviii Dialogue of the Dead, and in the ii Book of the Vera Historia, c. 19, writes in his Charidemus, c. 24, έάν θ' Ὑάκινθον τὸν καλὸν, ἢ τὸν Λακεδαιμόνιον Νάρκισσον κάλλει νικῶμεν, a passage which is judiciously corrected by Burman on Ov. Met. iii. 342, as follows: "Lucianus in Charidemo, circa finem, Narcissum Lacedæmonium facit, nisi locus ille transpositione sanandus sit hoc modo, ἐανθ' Ὑάκινθον τὸν Λακεδαιμόνιον, ἢ Νάρκισσον τὸν καλὸν κάλλει νικῶμεν, ut Heinsius in Schedis suis notaverat."

### Περὶ Ναρκίσσου.

Νάρκισσος, Λάκων, θηρευτής, φιλώραιος ην νέος.

"Ωρα θερεία δὲ ποτε διψήσας μετὰ θήραν,

΄ Ως ἐπικύψας πρὸς πηγὴν εἶδεν αύτὸν ώραῖον,

`Ερᾶ σκιᾶς τῆς έαυτοῦ καθάπερ ἄλλου νέου.

Χρήζων δὲ ταύτην κατασχεῖν ὑγρὸν ἀντλεῖ τὸν μόρον.

Joannes Tzetzes. Historiarum Variarum Chiliades, i. 9, 234—238.

Περὶ φιλαλληλίας τῶν κολοίων καὶ ψαρῶν.

Οί κολοιοὶ φιλάλληλοι, καὶ τῶν ψαρῶν τὸ γένος, Ως εἴπερ χέεις ἔλαιον ἔν τινι λεκανίσκη Ἐν τῆ σκιᾳ τῆ ἑαυτων τοὺς κολοιοὺς κρατήσεις, Ναρκίσσους ἄλλους Λάκωνας φανέντας φιλοσκίους. Ibid. iv. 119, 46—49.

He refers to him also in his Exegesis in Iliadem, first published by Hermann in 1812, at Leipsic. προσέτι καὶ λίθοι καὶ δένδρα καὶ ἐφευρήματα ἀπὸ τῶν ἀνθρώπων τὰς προσηγορίας ἐσχήκασιν· ὡς μύρρα, δάφνη, καὶ ὁ κυπάρισσος· ἔτι δὲ ὑάκινθος τε καὶ νάρκισσος, p. 11, 10. Again. ᾿Απόλλων πόθω τῆς κορῆς δάφνην ἀνόμασεν, ὡς Λακεδαιμόνους τὸν Ὑάκινθον, ἔτι δὲ καὶ τὸν Νάρκισσον, καὶ δυστυχῶς τῶ θαλῶ περιστέφεται, p. 75, 15, and lastly, in the Scholia to the Exegesis, he quotes from some poet, whose name is not given:

Νάρκισσος φιλόκαλος ην νεανίας·
ἰδων δὲ αὐτὸν ἐν σκιᾳ των ὑδάτων,
οὕτω καλὸν μέγιστον εὐειδη νέον,
καὶ συσχεθεὶς ἔρωτι καὶ λαβεῖν θέλων,
ἄλλον δοκων κάλλιστον εἰσορῶν νέον,
πίπτει καθ' ὑγρων καὶ περῶ πύλας βίου·
ή γῆ δὲ φυτὸν ἀντιδιδοῦ τοῦ νεοῦ. p. 139, 12.

Narcissus is also mentioned by Nonnus in his Dionysiaca:

άλλὰ τεὸν λίπε πένθος ἐπεὶ φονίη παρὰ πηγῆ Νηΐαδες στενάχουσι καὶ οὐ Νάρκισσος ἀκούει, Βk. xi. 322, εἶχε δὲ Ναρκίσσοιο φερώνυμα φύλλα κορύμβων, ηϊθέου χαριέντος, δς' εὐπετάλφ παρὰ Λάτμφ νυμφίος Ἐνδυμίων κεραῆς ἔσπειρε Σελήνης, δς πάρος ἡπεροπῆος ἐὕχροος εἴδεϊ κωφῷ εἰς τύπὸν αὐτοτέλεστον ἰδὼν μορφούμενον ῦδωρ, κάτθανε, παπταίνων σκιοειδέα φάσματα μορφῆς, Βk. xlviii. 581.

on which latter passage see Creuzer, Plotinus de Pulcrit. Præparatio, p. xlvi.

In the second line of this extract there are three readings,  $\partial s$ ,  $\partial \nu$ ,  $\partial \sigma'$ . The first does not make sense. The second raises the question of Narcissus being the

and,

son of Endymion and Selene, a statement for which there is no other authority; while the last,  $\delta\sigma'$ , refers to the abundance of the flowers called forth by the Hours, as described in the lines immediately preceding the passage quoted.

χαριζόμεναι δὲ Λυαίφ δμωΐδες Ἡελίοιο κατέγραφον ἄνθεσιν Ὠραι, πίδακος ἄκρα μέτωπα, καὶ ἐυόδμοισιν ἀήταις ἀρτιφύτου λειμώνος ἱμάσσετο νήδυμος ἀήρ.

This reading is supported as to its meaning by Virgil's,

Quam multa in sylvis autumni frigore primo Lapsa cadunt folia. Æneid. vi. 309.

and Milton's,

Thick as autumnal leaves that strow the brooks In Vallombrosa. Paradise Lost, i. 302.

Suidas in his Lexicon, vol. iii. p. 142, ed. Kuster, records the following proverb, which is printed also in Gaisford's Paræmiographi Græei, p. 98, No 807 of those "E cod. Bodleiano," πολλοί σε μισήσουσιν ἂν σαῦτὸν φιλῆς τοῦτό φασι Νύμφας πρὸς τὸν Νάρκισσον εἰπεῖν ἀποβλέποντα εἰς τὴν πηγὴν, καὶ τὴν οἰκείαν ποθοῦντα μορφήν.

Another of the late Byzantine authors, Nicetas Eugenianus, who lived in the twelfth century, in his Poem on the adventures of Drosilla and Charieles, alludes to the fate of Narcissus in these lines:

<sup>3</sup>Αρ' ἦλθες εἰς νοῦν τοῦ πάθους τοῦ Ναρκίσου, ἀπορριφέντος ἐξ ἔρωτος εἰς φρέαρ ;

iv. 246, 7, ed. Boissonade, Lugd. Bat. 1819.

Nor was it overlooked by some of the Greek Christian Fathers. Clemens Alexandrinus, in his Pædagog, iii. 94, 45 (vol. i. 258, ed. Potter), adduces it in argument:

οὐδὲ γὰρ, ὡς ὁ μῦθος Ἑλλήνων ἔχει, Ναρκίσσω προεχώρησεν τῷ καλῷ, τῆς ἐαυτοῦ εἰκόνος γενέσθαι θεατήν.

And Gregory Nazianz. introduces it in his Carmen xxix. Adversus Mulieres se nimis ornantes.

καὶ μορφῆς τις ἑῆς ποτ' ἐράσσατο, καὶ κατὰ πηγῆς ἤλατ' ἐπ' εἰδώλω κάλλεος οὐλομένου. Vol. ii. p. 572, 155, 6. also in his Carmen Ad Vitellianum.

μορφης μέν τις έης ποτ' ἐράσσατο, καὶ κατὰ πηγης ἤλατο, καὶ μιν ἔσοπτρον ἀπώλεσεν εἴδεος ἐσθλοῦ. Vol. ii. p. 1020. 52, 3. Several of the later Latin Poets make mention of Narcissus. Statius, in his Thebaid:

Tu quoque præclarum formâ Cephisse dedisses Narcissum, sed Thespiacis jam pallet in agris Trux puer; orbatâ florem pater alluit undâ.—vii. 340.

### Claudian De Raptu Proserpinæ:

Te quoque flebilibus mœrens, Hyacinthe, figuris,
Narcissumque metunt, nunc inclyta germina veris,
Præstantes olim pueros: tu natus Amyclis;
Hunc Helicon genuit: te disci perculit error;
Hunc fontis decepit amor: te fronte retusâ
Delius; hunc fractâ Cephissus arundine luget.—ii. 131.

Ausonius, in his 6th Idyll, "Cupido Cruci affixus":

Quorum per ripas nebuloso lumine marcent
Fleti olim regum et puerorum nomina flores,
Mirator Narcissus, et Œbalides Hyacinthus.—8.

### and in his Epigrams:

XCVI.

Furitis procaces Naiades, Amore sævo et irrito. Ephebus iste flos erit.

XCVII.

Si cuperes alium, posses, Narcisse, potiri: Nunc tibi amoris adest copia, fructus abest.

XCVIII.

Quid non ex hujus formâ pateretur amator, Ipse suam qui sic deperit effigiem?

XCIX.

Commoritur, Narcisse, tibi resonabilis Echo.
Vocis ad extremos exanimata modos.
Et pereuntis adhuc gemitum resecuta querelis,
Ultima nunc etiam verba loquentis amat.

Pentadius, in Anthologia Meyeri Lips. 1835, 242, sqq. pp. 96, 97 and others, anonymous, 666, sqq. pp. 223, 224. In the Poetæ Latini Minores, ed. Wernsdorf, Altenburg 1782, vol. iii. pp. 272-275. Burmannus Anthologia Latina, i. n. 139, sqq. and in the Collectio Pisaurensis Pisauri 1766, vol. iv. pp. 439, 440:

242. Narcissus.

Cui pater amnis erat, fontes puer ille colebat,Laudabatque undas, cui pater amnis erat.Se puer ipse videt, patrem dum quærit in anne,Perspicuuoque lacu se puer ipse videt.

Quod Dryas igne calet, puer hune inridet amorem,
Nec putat esse decus, quod Dryas igne calet.
Stat stupet hæret amat rogat innuit adspicit ardet
Blanditur queritur stat stupet hæret amat,
Quodque amat, ipse facit vultu prece lumine fletu,
Oscula dat fonti, quodque amat, ipse facit.

#### 243. Narcissus.

Invenit proprios mediis in fontibus ignes, Et sua deceptum torret imago virum.

#### 244. Narcissus.

Hic est ille, suis nimium qui credidit undis,
Narcissus vero dignus amore puer.
Cernis ab irriguo repetentem gramine ripam,
Ut, per quas periit, crescere possit, aquas.

#### 245. Narcissus.

Crede ratem ventis: animum ne crede puellis.

Namque est femineâ tutior unda fide.

Femina nulla bona est, vel si bona contigit una,

Nescio quo fato res mala facta bona.

#### 246. Narcissus.

Se Narcissus amat, captus lenonibus undis: Cni si tollis aquas, non est ubi sæviat ignis.

#### 666. Narcissus.

Dum putat esse parem vitreis Narcissus in undis, Solus amore perit, dum putat esse parem.

#### 667. Narcissus.

Ardet amore sui flagrans Narcissus in undis Cum modo perspica se speculatur aqua.

#### 668. Narcissus.

Snspirat propriæ Narcissns gaudia formæ, Quem scrutata suis vultibus unda domat.

669. Narcissus. Cento Virgilianus.
Candida per silvam primævo flore juventus
Adsidue venicbat; ibi hæc cælestia dona
Et fontes sacros insigni laude ferebat
Insignis facie, longumque bibebat amorem,
Intentos volvens oculos securus Amorum.
Dum stupet atque animum picturà pascit inani,
Expleri mentem nequit ardescitque tuendo
Egregium formà juvenem, quem Nympha crearat,

Sic oculos, sic ille manus, sic ora ferebat.

His amor unus erat; dorso dum pendet iniquo,
Oblitusve sui est, et membra decora juventæ
Miratur, rerumque ignarus imagine gaudet.
Ilicet ignis edax secreti ad fluminis undas
Ipsius in vultu vanâ spe lusit amantem.
Et præceps animi collo dare brachia circum
Ter conatus erat, nec quid speraret habebat.

Some of the later Latin mythographers have condensed Ovid's version of the story of Narcissus into brief prose narratives; of whom Lactantius Placidus is printed in the Mythographi Latini, by Muncker, Amst. 1681; and two others were inserted by Angelo Mai in his collection "Classicorum auctorum e Vaticanis Codicibus Editorum," vol. iii. Romæ, 1831. The former of these he thinks may be a second Hyginus, living in the fifth century A.D.; and the other, who was a Christian, copied his predecessor to some extent, but occasionally differs from him entirely. In the account of Narcissus he gives the name of his mother as Alciope instead of Liriope, or Leirioessa as it is in some of the Greek writers.

Isidorus Origines xvii. cap. ix. p. 1254, 16. Ed. Gothofredi 1622:

"Narcissus herba fabulosè impositum nomen habet à quodam puero, cujus membra in hunc florem transierunt, qui et nomen Narcissi iu appellatione custodit, et decus pulchritudinis in candore retinet florum."

Servius in Virgilii Eclog. ii. 47, 8:

"Sanè Papaver, Narcissus, Anethus, pulcherrimi pueri fuerunt: quique in flores suorum nominum versi sunt: quos ei offerendo, quasi admonet, nequid etiam hic tale aliquid unquam ex amore patiatur."

The following are added from the modern Latin poets:

Andreæ Alciati Emblemata.

Φιλαυτία. 147.

Quod nimium tua forma tibi Narcisse placebat,
In florem, et noti est versa stuporis olus.
Ingenii est marcor, cladesque Philantia; doctos
Quæ pessum plures datque, deditque viros:
Qui veterum abjectâ methodo, nova dogmata quærunt,
Nilque suas præter tradere phantasias.
Delitiæ Poetar. Italor. 1608, vol. i. p. 44.

Joannis Francisci Apostolii Poemata.

Ad Narcissum.

Das meritò, Narcisse puer pulcherrime, pœnas, Das meritò, et facies te tua jure capit. Jactabat frustra voces resonabilis Echo;

Nunc frustra vultus expetis ipse tuos.

Carmina Illustrium Poetarum Italorum,

Florentiæ, MDCCXIX. Tom. i. p. 310.

Delitiæ Poetarum Italorum, 1608. Vol. i. p. 242.

De Narcisso.

Narcissum in claris Narcissus viderat undis:

Dum putat esse alium, quem videt, ardet amans.

Miratur, loquitur, blanditur; ut omnia cernit

Irrita, in ingratas se jaculatur aquas.

Et proprià ardentem deceptus imagine flammam

Extinxit gelidis quam sibi fecit aquis.

Faustus Sabæns, Delit. Poet. Ital. ii. 554.

De Narcisso.

Hic est ille puer, qui dum fallacibus undis

Crederet, est vano lusus amore sui.

Et nunc adscrpit languenti gramine ripæ;

Ut quibus aruerit, jam revirescat aquis.—Ibid. p. 570.

De Narcisso.

Ardebat proprii Narcissus imagine vultus,

Foutis et ad ripas hæc moriturus ait:

Forma in amore juvat: extinguitur ignis in undâ:

Me miserum, nostri est utraque causa mali.

Jo. Bapt. Scaphenatius, Del. Poet. Ital. ii. 921.

Ad Echo de Morte Narcissi.

Funera Narcissi Nymphæ lacrymentur, at Echo

Gaude, rivalis dum perit ille tuus.

Henrici Harderi Epigr. Lib. ii. 38, in Delitiæ Poetarum Danorum, ii. 255.

Narcissus.

Nymphas despexi; Narcissi unius amore

Flagravi, atque amor hic, corporis umbra fuit.

Flos tandem factus: miraris? nempe brevis flos.

Quin umbra est quicquid vauus ineptit Amor.

Paschasii Icones, Del. Poet. Gallor. ii. 847.

Narcissi.

Hei mihi quid prodest vanæ ostentatio formæ

Quæ peritura fugit, quæ fugitiva perit?

En ego flos, olim nostri tam stultus amator,

Objicior pecori pastus et esca levis.

Quod commune aliis, mihi cur natura negavit,

Umbram ut qui colui, mortuus umbra forem?

Nempe quod, et vivum, et morientem, pendere pænas

Invisi fastus me voluere Dei.

Paschasii Epitaph. Ibid. p. 1019.

#### Narcissus.

Dum vitreo se fonte videt Narcissus, et ardet
Protinus adspectà florentis imagine formæ.
Quæ res exitio fuit illi, atque omnibus olim
Semper crit, similis quoscunque agitaverit error.
Michael Hospitalius Epistolar. iv. 1. Del. Poet. Gallor, ii. p. 186.

The myth of Narcissus was well-suited to meet the notions of the Neo-Platonists, whence Plotinus (ob. 270 A.D.) in his disputation περὶ τοῦ καλοῦ (Ennead. i. vi. 8, p. 112, ed. Creuzer, Oxon. 1835, 4to, and p. 56, ed. Heidelberg, 1814), introduces it in illustration of his argument, that the soul must penetrate through the outward to discover the inward beauty. τίς οὖν ὁ τρόπος; τίς μηχανή; πῶς τις θεάσηται κάλλος ἀμήχανον, οἶον ἔνδον ἐν ἁγίοις ἱεροῖς μένον, οὐδὲ προϊὸν εἰς τὸ ἔξω, ἵνα τις καὶ βέβηλος ἴδη. ἴτω δὴ καὶ συνεπέσθω είς τὸ εἴσω ὁ δυνάμενος, έξω καταλιπων όψιν ὀμμάτων, μηδ' ἐπιστρέφων αύτὸν είς τὰς προτέρας ἀγλαΐας σωμάτων ἰδόντα γὰρ δεῖ τὰ ἐν σώμασι καλὰ, μήτι προστρέχειν, άλλα γνόντας ώς είσιν είκόνες και ίχνη και σκιαί, φεύγειν προς εκείνο, οὖ ταῦτα εἰκόνες. εἰ γάρ τις ἐπιδράμοι λαβεῖν βουλόμενος ὡς ἀληθινὸν, οία είδώλου καλοῦ ἐφ' ὕδατος ὀχουμένου, οὖ λαβεῖν βουληθεὶς ὥς που τὶς μῦθος, δοκῶ μοι, αἰνέττεται, δύς εἰς τὸ κάτω τοῦ ρεύματος, ἀφανης ἐγένετο· τὸν αὐτὸν δὴ τρόπον ὁ ἐχόμενος τῶν καλῶν σωμάτων, καὶ μὴ ἀφιεὶς, οὐ τῷ σώματι, τη δε ψυχή καταδύσεται είς σκοτεινά καὶ ἀτερπη τῷ νῷ βάθη, ἔνθα τυφλὸς ἐν άδου μένων, καὶ ἐνταῦθα κἀκεῖ σύνεσται. See Creuzer's edition, 1814, and his Præparatio, prefixed to it, of which pp. xlv. to lxx. treat De Narcisso.

Another writer published by Gale in his Opuscula Mythologica, Amst. 1688, under the title of "Anonymus de Incredibilibus," and who cannot have lived before the latter part of the fifth century, (as he quotes Proclus, who died in 485 A.D.,) and would thus be at least two centuries later than Plotinus, moralises the story, as follows, in the ix. chapter,  $\pi\epsilon\rho$  Napriosov.

Λέγεται περὶ αὐτοῦ, ὡς ἐν ὕδατι τὴν ἑαυτοῦ σκιὰν ἰδὼν, καὶ ἐρασθεὶς ἥλατο εἰς τὸ ὕδωρ, ἐφ' ῷ τὴν αὐτοῦ σκιὰν περιπτύξασθαι, καὶ οῦτως ἀπεπνίγη. οὐκ ἄληθες δὲ τοῦτο. οὐ γὰρ εἰς ὕδωρ ἀπεπνίγη, ἀλλ' ἐν τῆ ῥευστῆ τοῦ ἐνύλου σώματος φύσει τὴν ἑαυτοῦ θεασάμενος σκιὰν, ἤτοι τὴν ἐν τῷ σώματι ζωήν, ἥτις ἐστὶ τὸ ἔσχατον εἴδωλον τῆς ὄντως ψυχῆς, καὶ ταύτην ὡς οἰκείαν περιπτύξασθαι σπουδάσας, τουτέστι τὴν κατ' αὐτὴν ζωὴν ἀγαπήσας, ἀπεπνίγη, γεγονὼς ὑποβρύχιος, ὡς φθείρας τὴν ὂντως ψυχήν ταυτὸν δὲ εἰπεῖν τὸν ὃντως ἑαυτῷ προσήκοντα βίον. ὅθεν καὶ παροιμία τις φάσκει, Δεδιὼς τὴν σαυτοῦ σκιὰν,

διδάσκει δὲ δεδιέναι τὴν περὶ τὰ ἔσχατα ὡς πρῶτα σπουδὴν, ὅλεθρον ἡμῖν ἐνάγουσαν τῆς ψυχῆς, ἤτοι ἀφανισμὸν τῆς ἀληθοῦς τῶν πραγμάτων γνώσεως, καὶ τῆς προσηκούσης αὐτῆ κατ' οὐσίαν τελειότητος. οὕτως ὁ εἰς τὰς παρὰ Πλάτωνι Παροιμίας γράψας.

From Severus, a Sophist who taught at Alexandria about the end of the fifth century, we have this short narrative:

## τὸ κάτὰ Νάρκισσον διήγημα.

παραλόγου πάθους ὁ λόγος ὑπῆρξε παραλογώτερος Νάρκισσος γὰρ ἦν ἐρῶν οἴκοθεν καὶ φθειρόμενος οἴκοθεν ὅρᾳ μὲν γὰρ διέφερε σώματος ὅθεν δὲ τὴν ὅραν καὶ τὸν πόνον ἐκτήσατο καταλαμβάνει γὰρ πηγὴν ὁ πιόμενος. θεατὴς δὲ τῆς οἰκείας μορφῆς καταστὰς, ἐραστὴς ὁ αὐτὸς καὶ θεατὴς κατεφαίνετο. ἤρα δὲ, ὅθεν αὐτὸς ἐξ αὐτοῦ καταφθείρεται ἐρώμενος ἢν ἐραστὴν οὐ κτησάμενος ἀλλ' ἐπὶ πηγὴν ἐαυτὸν ἐπαφεὶς, ἔστεργε μὲν τὴν σκιὰν ὡς ἐρώμενος ἑαυτοῦ δὲ λαβόμενος, ἑαυτὸν ἐναφῆκε τοῖς ὕδασι καὶ παραψύχην τοῦ πάθους ζητῶν βίου στέρησιν εὕρατο, τοσοῦτον τῆς τελευτῆς ὀνησάμενος, ὅσον εἰς τέλος μεταπεσεῖν καὶ δηλοῖ τὴν μνήμην ὁμωνὑμῷ βλαστήματι.— Severi Narrationes et Ethopoeiæ. Narr. 3, ed. Walz. in Rhetores Græci, Stuttgartiæ 1832, oct. vol. i. p. 538.

Nicolaus, a Rhetor, also living about the end of the fifth century, and perhaps at Constantinople, makes Narcissus the subject of one of his Progymnasmata:

κατασκευὴ ὅτι εἰκότα τὰ κατὰ Νάρκισσον.

φέρουσι καὶ δεῖ βουλὰς οἰκείας νομίσαι Μουσῶν, καὶ παρ' ἐκείνων ὅ τι ἄν διεξέλθωσι φέρουσι καὶ δεῖ βουλὰς οἰκείας νομίσαι Μουσῶν, ἃ ποιηταὶ κατεμέτρησαν, ὅστε τοῖς ἀπιστοῦσι καταλείπεται κίνδυνος οὐ γὰρ ποιηταῖς ἀντερεῖν, ἀλλὰ αὐταῖς ἀναγκάζονται Μούσαις καὶ πολλῶν μὲν πάρεστι τοὺς ποιητὰς ἄγασθαι, μάλιστα δὲ ὧν φιλοσοφοῦσιν εἰς Νάρκισσον. οἶα γὰρ εἰπόντων ἀντερεῖν τινες τετολμήκασι Νάρκισσος, φασι, μειράκιον γέγονε. τί τούτου πρὸς θεῶν ἄπιστον; οὐ πρεσβυτάτη τῶν ἀνθρώπων γένεσις, ἢ τὰ ἀνθῶν προηλθε βλαστήματα, πρὸς ἀνθρώπων τῆ γᾳ τὰ δι' ἀνθρώπους γενόμενα δι' ὧν τοίνυν ἡ γῆ πάντα βλαστήματα πρὸς τὴν ἀνθρώπων προενήνοχεν ὄνησιν, πειράκιόν τι νενόμισται Νάρκισσος, ἐξ οὖ προῆλθεν ἄνθος ὁμώνυμον, καὶ τὸ παρασχὸν τὴν γονὴν καταβάλλει τὴν ὄνησιν γεγονὼς τοίνυν ὁ νέος διαπρεπὴς τὴν ὄψιν, εἰς τὸν οἰκεῖον προελήλυθε πόθον. ῷ γὰρ ἄνθρωποι ποθεῖν ἐτέρους ἐπαίρονται, τούτῳ Νάρκισσος ποθεῖν ἑαυτὸν ἡναγκάζετο, καὶ κάλλος οἰκεῖον ἤγαγεν ἔρωτα, ὡς ἐτέρους

κεκίνηκε, καὶ τοιοῦτο μᾶλλον οἰκείας ὄψεως ἐρᾶν πιθανώτερον, ὅσον τὰ μὲν έαυτων ἀκριβέστερον ἔγνωμεν, α δε μη πρόσεστι μόνον εἰκάζομεν ωστε εἰ τὸ μᾶλλον είδέναι πλέον παρασκευάζει πόθεῖν, οἰκείας ὄψεως ἐτοιμότερον ἔρως έγγίνεται, καὶ μάλλον παράλογον έραστης έτέρου φανείς, η μορφης οἰκείας έαλωκως, ώστε η την ώραν αναιρητέον του νέου, η τιθεμένου συγχωρητέον τώ πόθω ερών δε εαυτού και την οικείαν ώραν πόθου δεξάμενος εύρεσιν, όθεν έπόθει, παρά τοῦτον ηπείγετο· της γοῦν ἐν ὕδασιν ἰδέας άλοὺς, ἐπὶ τῶν ὑδάτων τὸ φαινόμενον ἔστεργεν. Οἶδα τοίνυν, ὅτι τινὲς ἀντεροῦσιν, ὡς οὐχ οἶόν τε είναι, σκιᾶς ερασθήναι τὸν νέον, εγώ δε, όσον ερᾶν τις αὐτὸν συγχωρήσειε, τοσοῦτον ἄν φαίην άμαρτάνειν εἰς κρίσιν. ἔρως γὰρ περὶ ὁ ποθεῖ κρίνειν οὐκ έγνωκεν αί γὰρ όπωσοῦν ἐπιθυμίαι τὸ κρίνειν τοῖς ἐπιθυμοῦσιν οὐ καταλειπουσιν τοσούτω δε μάλλον άφαιρείται την κρίσιν όσω καὶ μείζον παντός γέγονεν ἔρωτος· ἤδη δὲ καὶ πολλοὶ σωμάτων αἰσχρῶν ἐρασταὶ καθεστήκασι· κάλλους μεν έρως προέρχεται, ὅ δὲ μὴ καλὸν εἶδέ τις, τοῦτο δι' ἔρωτος ἔκρινεν άριστον. ὅθεν οὐδὲν ἀπεικὸς, οὐδὲ Νάρκισσον ἐμπεσόντα εἰς ἔρωτα τὴν σκιὰν τίμαν ως ερώμενον ἀεὶ γὰρ τι μείζον ὁ πόθος οίς ποθεί περιτίθησιν οὐκοῦν οὐδὲν ἀπεικὸς, οὐδὲ Νάρκισσον ποθεῖν τὸ τῆς οἰκείας ὄψεως εἴδωλον σφαλεὶς δὲ τὰ πρῶτα τὴν δόξαν, εἰκότως άμαρτάνει τὰ δεύτερα, καὶ τοῖς ὕδασιν ἐπαφῆκεν αύτον, ώσπερ τι ληψόμενον πεσόντα δε διαδέχεται θάνατος οὐ γὰρ έστιν, οὐκ έστιν παραλόγου πόθου πέρας έξω κινδύνων εύρειν πεσόντος δὲ τοῦ νέου παρὰ τὰ νάματα προήλθεν ἄνθος, ὁ τὴν ἐκ τοῦ νέου δέχεται κλήσιν καὶ ταῦτα ποιητών ἄγαμαι μάλιστα, προσηγορίας εἶναι τών ἀνθρώπων φιλοσοφούντων τοῖς άνθεσιν; ὧν γὰρ αὶ κλήσεις, τούτων αἱ γενέσεις νομίζονται ταθτα καὶ τὰ τοιαθτα καὶ λέγειν ἔδει τοὺς ποιητὰς καὶ εἰποθσι προστίθεσθαι.—Nicolai Progymnasmata, cap. vi. 2, ed. Walz. in Rhetores Græci, Stuttgartiæ 1832, oct. vol. i. p. 294.

Lastly, Nicephorus, another Rhetor towards the end of the twelfth century, under Alexius Comnenus at Constantinople, displays his skill in another but similar exercise:

## τὸ κατὰ τὸν Νάρκισσον.

Νάρκισσος ὁ νῦν διαπρέπων ἐν ἄνθεσιν ἐν μειρακίοις πάλαι διέλαμπεν. εὐανθὴς ἦν τὸν τοῦ προσώπου λειμῶνα, καλὸς τὴν μορφὴν, ἄμαχος τὴν θέαν, τὸ κάλλος ἀνίκητος. ἐφείλκετο καὶ τοὺς τῶν ἄλλων ὀφθαλμούς. ἀλλ' εἶχεν αὐτὸς ἕτερον ἔρωτα, κύνας ἐπισύρεσθαι, καὶ προς θῆρας ἱππάζεσθαι, καὶ ποτε πολλοὺς τοὺς ἐκ τῆς θήρας ἀποστάζων ἱδρῶτας περιζσταταί τινα πηγὴν, διαφανῆ

μὲν ιδεῖν, ποτιμωτάτην δὲ πιεῖν, ἡ δὲ τὴν μὲν τῆς δίψης φλόγα μαραίνει τῷ μειρακίω, έτερον δὲ πῦρ ἀνάπτει τὸν ἔρωτα. καὶ διψῶντα μὲν ὕδατος παύει, κὰλλους δὲ διψậν αὖθις βιάζεται. γίνεται τῆς ὅρας κάτοπτρον ὡς ἐν πίνακι τῷ ῥεύματι γράφει τὸν Νάρκισσον. καὶ τοῖς αὐτοῦ κάλλεσι βάλλεται Νάρκισσος. καὶ ὁ πολλοὺς πρότερον ἔδρασε, τοῦτο τηνικαῦτα παθὼν αὐτὸς ἔλαθε. Νάρκισσος ἐκ πηγῆς τὸ κάλλος ἀνέβλυζε, καὶ Νάρκισσος διψῶν οὐκ ἐμπίπλαται. Νάρκισσος ὑπερίσταται τῶν ναμάτων, καὶ Νάρκισσος ἔτερος ὑπὸ τὴν πηγην διεφαίνετο· ἐμειδία Νάρκισσος ἄνωθεν, καὶ κάτωθεν αὖθις ἀντεμειδία τὸ κάλλος. ταῦτα ἢν ἀμφοῖν πάντα ὡς ἐν κατόπτρῳ διαφανεῖ τῆ πηγῆ. ἀλλ' εἶχε τι καὶ θαύματος, οἷς διήλλαττε τὸ φαινόμενον. ὀφθαλμοὶ πρὸς τὴν ὄψιν ἐπεπήγεσαν, καὶ τὸ κάλλος ἐναπέσταζε τῆ πηγῆ· ἡ τῶν ὑδάτων φύσις θάσσον ἀπέρρει, καὶ τὸ ρεῦσαν ἐκ τῶν ὀφθαλμῶν ἐν οὐκ εἰδόσι μένειν ἐπεπήγει τοῖς ὕδασιν. ἐντεῦθεν ὁ ἔρως θερμότερον ἐπέζεσεν τῷ Ναρκίσσῳ, ὁ δὲ μὴ φέρων τὸ πῦρ έπαφηκεν έαυτον τοὶς ρεύμασιν, ώς αν καὶ τον δοκοῦντα περιπτύξαιτο Νάρκισσον, καὶ τὴν ἔρωτος πυρκαϊὰν ἀποσβέσειεν. ἀλλ' ἡ τῶν ὑδάτων φύσις αὐτῷ κάλλει τὸν ἔρωτα ξυναπέσβεσε, τῷ ζῶντι Ναρκίσσφ καὶ τὸν δοκοῦντα συναποκρύψασα. οὐ μιμεῖται τὴν πηγὴν ἡ γὴ, ἀλλ' οἰκτείρει τὴν συμφορὰν, καὶ σοφίζεται την μνήμην του πάθους, καὶ του καλου μειρακίου καλον ἄνθος ἀντιχαρίζεται Ναρκίσσω καὶ ἔρωτι. οὕτω καὶ μετὰ τελευτὴν περιέστι Νάρκισσος, καὶ αὖθις οὐδὲν ἦττον ἤ πρότερον εἰς κάλλος ἀνθεῖ.— Nicephori Progymnasmata, cap. ii. 14, ed. Walz. in Rhetores Græci, Stuttgartiæ, 1832, oct. vol. i. p. 440.

Such a story as that of Narcissus could not fail to be attractive to artists. The elder Philostratus (e. 200 A.D.), in his Εἰκόνες, ch. xxiii. and Callistratus (an author of uncertain date, but in the opinion of his editor, F. Jacobs, "ad seriora tempora detrudendus"), in his ἐκφρασεῖς ἀγαλμάτων, ch. v. have described respectively a painting and a statue of which he was the subject. Nor are we without original specimens of these ancient works. At Herculaneum were four pictures representing the whole myth, which are engraved in Ant. Herc. vii. tab. 28–31, though, according to Welcker, their order has been inverted, and tab. 28 should be the last of the series, which will then exhibit Narcissus "just returned from hunting (29), as having noticed his image reflected in the fountain, but yet unaffected by it (30), as totally absorbed in gazing on it, with Love standing near, holding an inverted torch (31), and, lastly, as worn out with his hopeless passion, Love still near him with his torch quite extinguished (28). Several statues have also been preserved and engraved. One, formerly in the Barberini collection, representing him as a young man standing with his eyes

fixed on the shadow in the fountain and insensible to any other object, is engraved in "Causei Museum Romanum, Romæ, 1746, fol. vol. i. § 2, pl. liii." Another at Florence, which exhibits him rather younger, and kneeling by the fountain, "stupens ac se in fonte prospiciens, vultuque ipso amoris exæstuantis vim, suæque pulchritudinis admirationem gestu pariter suspensi brachii et manus expansæ perbellè declarans," is engraved in Gorii Mus. Florent. Flor. 1734, vol. iii. tab. lxxi. A third is in Guattani Mon. Ined. 1805, pl. 7, 8, and a fourth in the Vatican, in the Museo Pio-Clementino, by Visconti. This is mentioned in Tales of the Classics, 1830, i. p. 142, with this criticism by Sir J. E. Smith, "He has a very foolish face, as perhaps he ought."

With regard to these statues, however, the following cautions must be noticed. Creuzer, Præparatio ad Plotinum, p. lxv. says, "Sunt et alia opera artis antiquæ quæ Narcissum vel exhibeant, vel exhibere sint judicata. Neque enim singuli pro Narcisso habendi, qui vulgo ita dictitantur, sive in signis, sive in anaglyphis alioque opere. Vide de his doctè disputantem Ennium Quirinum Viscontium in Museo Pio-Clementino," tom. ii. p. 60 seqq. Similarly Welcker, in his note on Philostratus, xxiii. p. 344, says, "Sculptas Narcissi imagines duas tantum sibi notas esse scripsit Zoega, quas statuas fuisse suspicor unam in Guattani Mon. Ined. et in Museo Florentino alterum. Sed in hâc Niobes filium ex dorso vulnerato nuper agnovit Danorum decus, Albertus Thorwaldsen." v. Zannonii Gal. di Firenze, Statue, tom. ii. tab. 74.

Engravings from ancient gems are in the Mus. Florent. ii. pl. xxxvi. No. 2; Winckelmann's Monument. Ant. Inedit. Roma, 1767, fol. No. xxiv. with an explanation on p. 29 of text; and in Worlidge's Engraved Gems, Lond. 1768, No. 13.

C. O. Muller, Hist. of Ancient Art, Lond. 1850, 8vo. p. 568, says that Narcissus was the device on the Thespian coins, and gives references to the following works, in addition to those already quoted. Museo Borbonico, i. 4, ii. 18; Lippert, i. ii. 63; Impr. d. Inst. i. 73; Bronze figure in the Royal Library at Paris, Clarac, pl. 590, No. 1281.

In the year 1797 a marble "puteal" was dug up near Ostia, on which the stories of Hylas and Narcissus were represented in combination, of which Zoega, a learned Dane, wrote an account in his own language.

Creuzer, in his Præparatio ad Plotinum, p. lxvi. calls attention to another class of ancient works of art, the paintings on Greek vascs. These, he states, often relate to the Mysteries, and sometimes to the fable of Narcissus. "Quam

in rem non inepta est conjectura *Millini*, Francogalli, qui in opere cui titulus Peint. d. Vases, antiqq. tom. ii. p. 50, ubi de vase illo Poniatowskii Principis, Proserpinæ raptum exhibente, exponit, in alterâ ejus vasis parte florem Narcissum adumbratum suspicatur, in alterius partis orâ eaput juvenis Narcissi, lepidè comans, venustum, atque ex calyce floris lætè virescentis prominens."

There is a copperplate engraving by Ægidius Sadeler (1570–1629), from his own design, of Narcissus admiring himself in a fountain, which is reckoned by Bryan, Diet. of Engravers, among his best productions. Another, by A. Diepenbeck, is No. xxxvi. of the "Tableaux du Temple des Muses tirez du cabinet de feu M. Favereau," Paris, 1655, fol. p. 283, with a description, and learned notes by M. de Marolles. Bryan speaks highly of Diepenbeck's powers.

The ancient expositions of the myth tended either towards the ethical side, and regarded Narcissus as a warning against self-love, or were metaphysical as in Plotinus and his followers. Modern interpreters, incline, however, towards the physical, either like the following French writer interpreting it of the phænomena of the world, or like Sir George Cox connecting it with the cycle of solar legends.

L'amour et la mort de Narcisse ont inspiré à Ovide un des Episodes les plus Spirituels des Metamorphoses. Dumoustier, Lettres sur La Mythologie, a heureusement imité et quelquesois embelli ce morceau, qui est a coup sûr le plus agréable de son ouvrage. Le mythe de Narcisse tient à la religion des Thespies, où sans cesse on voit reparaître les eaux, lacs, sources, fleuves, dieux-fleuves, nymphes, et les fleurs: les fleurs se mirent dans les eaux, et d'autre part, les fleurs jaunes sont des symboles de deuil. Ce n'est rien encore; à toute minute des éphèbes, de jeunes braves, des vierges s'identifient aux fleurs: Clytie, Ajax, Hyacinthe, Abder, Daphné, en sont les charmants et tristes temoins. Ces existences qui s'effacent de plus en plus, ces héros, ces vierges qui deviennent des fleurs, ces fleuves qui se resolvent en images, ces images qui ne sont que le néant, symbolisent la vanité non pas des choses humaines, c'est dire trop peu, mais de l'univers entier. Qu'est ce que le Monde? Maïa, Maïa, beauté mais illusion. Sans doute il est beau, cet univers, avec ses astres, sa lumiere, ses couleurs, son harmonie et sa population d'animaux et de fleurs; mais tout cela dans les dogmes du spiritualisme, est-ce ou n'est-ce pas? Voila la question. Et la réponse, la voici: cela n'est pas. Qu'arrive-t-il donc? L'univers tout illusionnel qu'il est, ne s'imagine pas que tout soit illusion: il s'aime, il se mire, il s'admire, il aspire a la possession de quelque partie de lui-même. Il soupire pour des illusions. tend les bras à des images, il trouble l'eau paisible, condition du phénomène: et

alors adieu le spectacle dans lequel il s'est complu! Narcisse est donc le monde. En un sens moins haut, Narcisse est l'ame qui, avide de positif, prend la fantasmagorie physique pour une réalité, et tantôt sur les ailes du plaisir la poursuit, l'embrasse, l'etreint, et s'apperçoit qui elle n'étreint qu'une ombre, tantôt se livrant aux speculations de la metaphysique, scrute le phénomène, cherche un critérium, et ne trouve à la place de la certitude que de désolantes raisons de tout revoquer en doute. Les idées que nous esquissons ont été variees de plus d'une manière par d'habiles mythographes. Nous ne pouvons les suivre dans tous les détails aux quels ils se livrent. Le phénomène si fameux du mirage, qui a donné lieu à la creation de la fée Morgane et à la Melusine etc. se lie de loin aux fables de Narcisse. L'eau est la grande magicienne. Qui pénétré de cette idée, on parcoure les fables de Circé, de Calypso, d'Addirdaga, de Neith, on sera étonné de la richesse de ces mythes en eux-mêmes, et des rapports qu'ils offrent avec Nareisse, et tout d'autres. Comp. aussi le mythe des Nymphes Ascanides enlevant Hylas, ainsi que celui des Sirenes attirant à elles quiconque passe et le gardant à tous jamais dans leur eaux. La plus celebre representation figurée de Narcisse est celle qu'on trouve dans le Musée Florentin, iii. 71. Voy. aussi Winckelman, Monum. Ant. Ined. xxiv.; et les remarques de Visconti, Musee Pio-Clementin. ii. p. 60 etc.

Biographie Universelle. Partie Mythologique. Paris 1832. Art. Nareisse. "Of the story of Narkissos, Pausanias\* gives two versions. The former, which describes him as wasting away and dying through love of his own face and form reflected in a fountain, he rejects, on account of the utter absurdity of supposing that Narkissos could not distinguish between a man and his shadow. Hence he prefers the other, but less known, legend, that Narkissos loved his own twin sister, and that on her death he found a melancholy comfort in noting the likeness of his own form and countenance to that of his lost love. But the more common tale, that Narkissos was deaf to the entreaties of the nymph Echo, is nearer to the spirit of the old phrase, which spoke of the sleep of the tired sun.

<sup>\*</sup> ix. 31, 6. "He rejects also the notion that the flower was so named after Narkissos, the former having certainly existed before his time, inasmuch as Persephonê, who belongs to an earlier period. was caught while plucking a narcissus from its stem "—Note, ii. p. 32.

<sup>&</sup>quot;The stupefying narcissus, with its hundred flowers springing from a single stem, . . . must be a narcotic which lulls to sleep the vegetation of nature in the bright yet sad antumn days when heaven and earth smile with the beauty of the dying year, and the myth necessarily chose the flower whose name denoted this dreamy lethargy."—Cox. Mythology of the Aryan Nations, ii. 299.

His very name denotes the deadly lethargy  $(\nu\acute{a}\rho\kappa\eta)$  which makes the pleadings of Selênê fall unheeded on the ear of Endymiôn; and hence it is that when Persephonê is to be taken at the close of summer to the land of darkness, the narcissus is made the instrument of her capture. It is the narcotic which plunges Brynhild into her profound slumber on the Glistening Heath, and drowns Briar Rose and her fellows in a sleep as still as death."—Cox, G. W., Mythology of the Aryan Nations, ii. 32, 33, section x. "Hellenie Sun-Gods and Heroes."

A poem entitled Narcissus, in Latin verse, was published by John Clapham, Lond. 1521, 4to., a copy of which is in the British Museum. The full title of this poem is, Narcissus, sive Amoris Juvenilis et præcipuè Philautiæ Brevis atque Moralis Descriptio, Londini, excudebat Thomas Scarlet, 1591. It comprises, Dedication to the Earl of Southampton A, 2. The poem itself, *Narcissus*, in Latin Hexameters, printed in Italic Type, six leaves, A 3, to B. 4. On B. 2 are 31 lines of Echo Verses. His end is thus stated:

"Deficit, et pronus de ripâ decidit, et sic Ipse suæ periit deceptus imaginis umbrâ."

Venus procures his metamorphosis into the flower:

"Flos erit, atque suo sumet de nomine nomen.
Flosque. Juventuti sacer est, bene notus in arvis.
Ultima sors hæc est nimium infelicis amantis."

The story of Narcissus is introduced by Warner (1586-1592) into his Albions Richard Brathwaite wrote "The Golden Fleece, whereto England, chap. xlvi. bee annexed Two Elegies entitled Narcissus Change and Æsons Dotage," London, 1611, 8vo. See Collectanea Anglo-Poetica ii. 336 (Chetham Society), 1861. Henry Reynolds appended one in English to his Mythomystes London [c. 1630], 4to., entitled "The Tale of Narcissvs briefly Mythologised." It is in stanzas of eight lines each, being "Ovids story paraphrastically Englisht after the authors owne way." It occupies pp. 87-105, and is followed by six pages of Observations upon the Tale. There is a notice of it with extracts in Collier's Bibliographical Account of Rare Books, 1865, vol. i. pp. 553-555. James Shirley, the Dramatist, wrote Narcissus or the Self Lover, London, 1646, 12mo. In Dyce's edition, London, 1833, vol. vi. pp. 463-489; and in 1873 a volume was issued by E. Carpenter,— Narcissus, and other poems,—the former occupying nineteen pages. It may be noted that Narcissus was the subject of a "Classic Carol" in the "Comic Offering for 1834, the fair editress, Miss L. H. Sheridan, perhaps avenging her

sex by allowing one who had despised their beauty to be held up to laughter in a burlesque. The French have a poem by Malfilatre, entitled "Narcisse en l'isle de Venus, en quatre Chants;" (based chiefly on Ovid), Paris, n.d., but the Approbation dated 1766, and stating justly, "Il y a dans cet Ouvrage de la Poesie, et de la facilité: c'est une fiction agréable où la Fable est ingénieusement mise en œuvre." Also a comedy by Rousseau, "Narcisse ou L'Amant de Lui Même, 1752." There is in Italian, "L'Alterazza di Narciso," Ven. 1611, 12mo. a dramatic piece by Francis Andreini.

Bacon, in his book "De Sapientia Veterum," inserts Narcissus as an example of self-love, chapter iv. being headed "Narcissus sive Philautia." In Shaw's English version the Fables are classified as Physical, Moral, and Political Mythology; and Narcissus is the third of the Moral Fables. Allusions to Narcissus are frequent in our own literature, and no doubt in that of other peoples, but it may be as well to cite those in Shakspere, as the two from his poems may have had some influence on our author, and led him to select this story as a subject for his own work. In Antony and Cleopatra, ii. 5, 96, Cleopatra says to Charmian:

"Hadst thou Nareissus in thy face, to me Thou wouldst appear most ugly."

### In Venus and Adonis the goddess urges:

"Is thine own heart to thine own face affected?

Can thy right hand seize love npon thy left?

Then woo thyself, be of thyself rejected,

Steal thine own freedom and complain of theft.

Narcissus so himself himself forsook,

And died to kiss his shadow in the brook." 157-162.

### While lastly in Lucrece Tarquin soliloquizes:

"And how her hand, in my hand being lock'd,
Forced it to tremble with her loyal fear!
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear:
Whereat she smiled with so sweet a cheer,
That had Narcissus seen her as she stood
Self-love had never drown'd him in the flood." 260-267

# NOTES TO NARCISSUS.

- P. 37, l. 2. Nice.] "Nice is from 'nescius,' meaning first, 'ignorant,' then 'foolish,' then 'foolishly hard to please,' then 'judiciously hard to please,' then 'refined,' 'agreeable.'" Dr. Abbott on Bacon's Essay, 2, 30. Professor Skeat adds, that "the remarkable changes in the sense may have been due to confusion with E. nesh, which sometimes meant 'delicate' as well as 'soft.'" It is properly applied to persons, as on p. 39, "I stood as nice as any she alive;" and p. 44, "nice dames so quaint." Marlowe, H. and L. iii. 18, "Fair fools delight to be accounted nice." But is also used of things as here, and on p. 39, "I not regarded plaintes, or nice smiles speaking." See also the article "Nice" in Wedgwood.
- P. 37, l. 3. *Delians*.] Followers of Apollo, Poets. Marston Sat. iii. Proem 3, "I invocate no *Delian* Deitie."
- P. 37, l. 4. This line seems to mean, "You that instead of one poore thing, like my poem, make such as give enjoyment to thousands." Or it may refer to the pleasure afforded by stage-plays to great numbers. T. Nash, in "Pierce Penilesse," p. 60, writes, "How would it have joy'd braue Talbot (the terror of the French) to thinke that after he had layne two hundred years in his tomb he should triumph agains on the stage, and have his bones new embalmed with the teares of ten thousand spectators at least (at severall times), who, in the tragedian that represents his person, imagine they behold him fresh bleeding?"
- P. 37, l. 5. Curuate.] Lat. "curvare." O. Ital. corvare, "to bend, make crooked, stoope." Florio. Here, with Mercutio and Romeo, "to bow in the hams. Meaning to court'sy." R. and J. ii. 4, 57. Curvate as a verb is not in the Dictionaries.
- P. 37, l. 7. Prickt.] P. 59, "each sharp prickt noate." The old way of setting down a tune or song. Coryat, vol. i. p. 2, "Also there is this tune added to the verses, and pricked according to the forme of Musicke to be sung by those who are so disposed."

P. 37, l. 10. Plaine-song.] Skelton's "Phyllyp Sparowe 426-8, "But with a large and a longe, To kepe iust playne songe, Our chaunters shalbe the cuckoue." So Shakspere M. N. D. "The plain-song cuckoo gray," iii. 1, 135. Brewer. Lingua:

Audi. "Lingua thou strikest too much upon one string,
Thy tedious plain-song grates my tender ears.
Lin. 'Tis plain, indeed, for truth no diseant needs.' i. 1.

"By plain-song the uniform modulation or simplicity of the chaunt was anciently distinguished, in opposition to prick-song, or variegated music sung by note." T. Warton, note on M. N. D.

P. 37, l. 11. Cynicke beauties visor.] The visor is a moveable part of the helmet with holes through which the wearer can see. See Douce Ill. to Shakspere, i. 438-443. Also that which covers the face or visage, a mask, L. L. L. v. ii. 227, 242, etc. Hence applied to the face, as in Sidney's Arcadia, vol. i. p. 19. "This lowtish clown is such that you never saw so ill-favoured a vizor." Cynicke beauty that which Cynick-like despises others. For a similar combination of these words see Marston's Scourge of Villanie, Sat. vii. a Cynicke Satyre, 160:

"Her maske so hinders me
I cannot see her beauties deitie.
Now that is off, she is so vizarded,
So steeptt in lemons juyee, so surphuled
I cannot see her face."

P. 37, l. 20. Corycyus.] Du Bartas, by Sylvester, The Colonies, p. 344:

"And the delicious strange Corycian cave
Which warbling sounds of cymballs seems to have."

Corycyus being an adjective should not have been used as it is here without its substantive for the Corycian Cave, so called from the nymph Corycia, as Pausanias, x. 6, and the Scholiast on Apollonius Rhodius, ii. 711, state. It is mentioned by Æschylus, Eumenides, 22:

σέβω δὲ Νύμφας ἔνθα Κωρυκὶς πέτρα κοίλη, φίλορνις, δαιμόνων ἀναστροφή.

Herodotus, viii. 36, tells us that the inhabitants of Phoeis, on the approach of the army of Xerxes, withdrew to the summit of Parnassus, καὶ ἐς τὸ κωρύκιον ἄντρον ἀνηνείκαντο. Strabo says that Parnassus is

altogether sacred, having many caves held in honour and reverence, δν ἐστὶ γνωριμώτατον καὶ κάλλιστον τὸ Κωρύκιον Νύμφων ἄντρον ὁμώνυμον τῷ Κιλικίῳ. Pausanias gives a full description of the cave, x. 32, which is corroborated by modern travellers: Mr. Raikes in Walpole's Memoirs of Turkey, Lond. 1818, vol. i. pp. 311-315; Col. Leake, Northern Greece, ii. whose account is printed in Smith's Dict. of Geogr. i. 768, under "Delphi." Dodwell (Greece, i. 189) was prevented from visiting it by a heavy fall of snow. The Nymphs having the name Coryciæ, as Apollon. Rh. ii. 713, Ovid Heroid. xx. 221, or Corycides as Ovid Met. i. 320, are apparently the Muses. In Sophoeles Antigone 1127, they are Βακχίδες.

P. 37, l. 20. You let lie vast.] Compare Claudian Præf. in lib. iii. de Rapt. Proserpinæ:

"Antraque Musarum longo torpentia somno Excutis." 51.

Where "longo torpentia somno"="you let lie vast," i. e. waste, unoccupied, as before on p. 27.

- P. 38, l. 4. Sit downe.] Perhaps the reading should be "set downe," as Shakspere, Lucrece, "What wit sets down is blotted straight with will," 1299.
- P. 38. l. 10. Imbracing clowdie sighes.] "Imbracing" is here welcoming, entertaining, so as to have a sufficient store of sighs for the "leaden tale" he has to tell. The word is used by Shakspere of things, as Lucrece, "Yet strive I to embrace mine infamy," 504. Edwards has the same phrase again, p. 60, 13, "Imbracing sighs," where see note for explanation of "clowdie."
- P. 38, l. 16. Allude.] As on p. 23, ascribe.
- P. 38, l. 19. Organing.] Not in the Dictionary. Organization. Compare Acts xvii. 28, "as certain also of your own poets have said, For we are also his offspring."
- P. 38, l. 22. Dalliance.] A Shaksperian word. Wedgwood connects it with talus the ankle-bone, then a die to play with. Skeat with the "M. E. dwelien, to err, to be foolish." Edwards makes it a dissyllable, as Shaksperia does in four out of the seven passages in which he uses the word.
- P. 38, i. 25. They as the shot.] A tavern-reckoning, unpleasing when the banquet is past. Shaksp. Two Gent. ii. 5, 7. Cymb. v. 4, 158. Nieholson Aeolastus, 321, "Golde—thou art sought to pay fond Pleasures shot."

- P. 39, l. 5. Of, &c.] Shakspere in Sonnet lxvii. 6, "and steal dead seeing of his living hue," and in Sonn. xcix. 10, "a third nor red nor white had stol'n of both," uses "of" after "steal" as equivalent to "from," which seems to be its force here.
- P. 39, l. 7. *There to.*] Thereto.
- P. 39, I. 11. Abjectes.] Psalm xxxv. 15, "Yea the very abjects came together against me unawares." Shakspere, Rich. III. "We are the queen's abjects and must obey," i. 1, 106.
- P. 39. l. 12.] Compare Shakspere, "He jests at scars that never felt a wound." R. and J. ii. 2, 1. If this play be rightly dated, 1591-3, this is an early reference to it.
- P. 40, l. 1. Massacred.] To massacre is to slaughter indiscriminately: so here had injured in any way and to any extent. I find no instance of the word being applied as it is in this line.
- P. 40, l. 11. The people runne.] Compare Marlowe, H. and L. p. 10,

"So ran the people forth to gaze upon her,

And all that view'd her were enamour'd on her."

Fenelon, Histoire de Florise, Fable VI. "Tout le pais qui acouroit en foule pour la voire, lui fit encore connôitre ses charmes."

P. 40, l. 22. Still Music.] See Cephalus and Procris, p. 27. 'Add this from T. Carew,

"The gentle blasts of Western winds shall move The trembling leaves, and through their close bows breath Still Musick." A Rapture, p. 66, ed. 1651.

P. 40, l. 24. Alluring tounges.] "Frame snares of looks, trains of alluring speech." Fairfax, Tasso, iv. 25, and Milton, Samson Agon. 402.

"Yet the fourth time, when mustering all her wiles, With blandished parlies, feminine assaults, Tongue-batteries, she sureeased not day nor night."

- P. 40, l. 27. Approve on.] To approve themselves to one? to persuade one?
- P. 40, l. 28. Wenches.] Very common in Shakspere, and explained in Schmidt's Shaksp. Lexicon, "A female person, a woman: not always in a bad sense, as at present, but used as a general familiar expression, in any variation of tone between tenderness and contempt." Horne Tooke, Part II. ch. iv. takes it in a bad sense, Warton on Spenser F. Q. Bk. II. c. vi. 8, shows

that if generally in a depreciatory, it is sometimes used in an honorable meaning, for Douglas in his Virgil renders "audetque viris concurrere virgo" (Æneid. i. 493) "This wensche stoutlye rencounter durst with men." But a still more convincing instance may be quoted from Piers Plowman, Text C, "The Whitaker Text," Pass. xix. 134,

"And in the wombe of that wenche he was fourty wokes,
And man by-cam of pat mayde to saue mankynde."—(P. 336, E. E. T. ed.)

The same line occurs in Text B, "The Crowley Text": Pass. xvi. 100. (P. 293, E. E. T. ed.) I have frequently heard the word used in Middleton Cheney, Northamptonshire, by the poor as a familiar term for the female members of their families, married or unmarried.

- P. 41, l. 4. Who.] For whom. So pp. 16, 3, 45, 25, 49, 12. See Abbott Shaksp. Gram. 274. "The inflection of who is frequently neglected."
- P. 41, l. 7. Low-lou'de.] Such play on words is quite in accordance with the practice of the age. See Note on p. 4, l. 28. Notes, p. 199 supra. P. 49, 20, "And made this well my ill."
- P. 41, l. 11. I perceive a cheere.] "Cheer," says Richardson, "is now applied to that which has an effect on the countenance, which inspires with mirth, courage, &c.; to the food or entertainment;" so here it seems to be applied to the sport or amusement referred to in the previous line. "As I wont to sport away the time so now ("well now") I perceive, an amusement for us ("a cheere").
- P. 41, l. 12. You pricke a cast.] These words are spoken by the Lady. To prick is "to aim at a point, mark, place," according to Worcester from Hawkins—presumably J. Hawkins, who in 1724 published Cocker's English Dictionary, enlarged and altered. "A cast" is the technical term in bowling in leading jack, and is used also for each throw, or bowling, as appears by the next stanza, "The cast is mine," "the thro."
- P. 41, l. 12. Mistres.] This was a term applied to the jack in bowling. Shaksp. Troilus, "Rub on and kiss the mistress," iii. 2, 52. Beaumont and Fletcher, Wit at Several Weapons, "Follow your mistress there." "A Woman Never Vexed," Dodsley's Old Plays, vol. xii. ed. Hazlitt, act ii. sc. i. p. 120: "Stephen. 'Who's in the bowling alley, mine host?" Host. 'Honest traders, thrifty lads, they are rubbing on't; towardly boys, every one strives to lie nearest the mistress." P. 165. "Robert. 'My sweet

- mistress!' Lambskin. 'Zounds! Sir knight, we have stood beating the bush, and the bird's flown away; this city bowler has kissed the mistress at first cast.'" See Nares in vv. "Mistress," and "Short."
- P. 41, l. 13. Ah short in faith.] Should this be printed Ah! short, in faith; being the Lady's comment on Narcissus's cast which fell short of the mark she was wishing him to aim at, viz. herself? There is an obvious double sense all through the two stanzas.
- P. 41, l. 14. Marie. Used, as Gill used to be, as a generic name for a woman.
- P. 41, l. 17. Standing measure. A standard measure. "If at any end there shall be any bowls so near the jack as that a standing measure cannot decide in favour of either of them it shall be deemed a void end." Rules of the Edgehill Archery and Bowling Society, 1859, p. 28.
- P. 41, l. 21. Rubs.] Another technical term at Bowls. "Inequality of ground that hinders the motion of a bowl." Halliwell quotes "Like a bowle that runneth in a smooth allie without any rub." Stanihurst, p. 18. Add Strype in his Life of Bp. Aylmer, exiv. (p. 193, ed. Oxon. 1821), "The recreation he delighted in was bowling: which he used for the diversion of his cares, and preservation of his health at Fulham, according as he had leisure. This exercise he used on Sundays, in the afternoon, after evening prayer. And herein he would be so eager, that he sometimes had such expressions in his game as exposed him to the censure of many, especially of his enemies. Hence Martin Marprelate spake of his running after his bowl and crying Rub, Rub, Rub; and then, The Devil go with it, when he followed himself." T. Freeman in 1614 published "Rubbe, and a great Cast."
- P. 41, l. 23. Onely.] Unique, singular, very, utter. Milton uses "single" in a similar way.

"Yet naught but single darkness do I find."—Comus, 204.

Simplicitie.] Simpleness: artlessness, opposed to duplicity, double-facedness, dissimulation, hiding one's real feelings.

- P. 41, l. 27. By this booke.] Narcissus himself.
- P. 42, l. 5. Not soes.] These short exclamations used as substantives are frequently introduced. Shakspere, "His flattering 'Holla,'" or his "Stand I say"? V. and A. 284. So "Had-I-wist," for instances of which see Nares's Glossary. "Aye me," as in Marston, Sat. viii. 51.

"To view Mayortins metamorphos'd quite
To puling sighes, or into 'Aye mee's 'state."

- P. 42, l. 12. Ruinous.] In ruins, decayed, powerless. Shakspere, Tit. And. V. i. 21, "A ruinous monastery." Com. Err. iii. 2, 4, "Shall love in building grow so ruinous?" Two G. of Ver. v. 4, 9 "Lest, growing ruinous, the building fall." Tim. iv. 3, 465. "Is yound despised and ruinous man my lord?"
- P. 42, l. 12. Content.] This means both capacity to contain and that which is contained. The power which the potion contained in itself, its efficacy, disappears when nature recovers her full powers.
- P. 42, l. 18. Put in ure.] The Stanley Poem in Halliwell's Palatine Anthology,

  "And when he perceived the Duke was going sure,

  He thought good to put this commission in ure." 240.
- P. 42, l. 19. *Beauty*, &c.] So Shakspere,
  - "Beauty itself doth of itself persnade

    The eyes of men without an orator."—Lucrece, 29.
- P. 42, l. 22. Faire Adonis. Venus addresses him as "Thrice fairer than myself." V. and A. 7. And Edwards, p. 43, 2, adopts this, "Thrice fair Adonis."
- P. 42, l. 23. Purple haire.] A very dark-red colour. Spenser applies these words to the dawn. "The morrow next appeared with purple haire." F. Q. v. x. 16. Shakspere, I Hen. IV. ii. 1, 83, "These mad mustachio-purple-hued malt-worms." Mid. N. D. i. 2, 97. "Your purple-in-grain beard." It is in several places used as epithet of blood, as V. and A. "With purple tears that his wound wept." 1054. So of the morn: Spenser F. Q. i. ii. 7. "The rosy-fingred morning faire Had spread her purple robe through deawy aire." Gray imitating Virgil, "Vere rubenti" Georg. II. 319, has "Wake the purple year." Ode on the Spring; and again in the Progress of Poesy, after Virgil's "Lumenque juventæ Purpureum," Æn. i. 590, "the purple light of Love."
- P. 42, l. 24. Dove-drawn.] Shakspere, V. and A. "Two strengthless doves will draw me through the sky." 153.
- P. 42, l. 25. Love sole commander.] Perhaps we should read, "Love's sole commander," i. e. Venus his mother.
- P. 42, l. 26. Yew.] The emblem of death, as in the song in Twelfth Night." ii. 4, 56.

"My shroud of white stuck all with yew, O prepare it !"

And in a similar song by Matthew Arnold,

"Strew her with roses, roses, But never a spray of yew."

- P. 42, l. 28. Coate.] See Marlowe, Ed. Dyce, iii. 315. Appendix. "He sayeth moreover that he hath coated a number of contrarieties out of the Scriptures." i. e. quoted, noted down. The origin of the word is thus given by Skeat: "Low Latin Quotare, to mark off into chapters and verses; thus the real sense of quote is to give a reference. The literal sense of quotare is 'to say how many' with reference to the numbering of chapters (or the price of a thing, Brachet). Lat. quotus how much, how many." Shakspere uses cote, or quote, several times as to note, or set down in writing. So Hall Sat. Bk ii. 1, 32—" in every margent coted." See p. 62 for another sense of this word.
- P. 43, l. 3. Branches.] Shakspere in Tit. And. "Speak, gentle niece, what stern ungentle hands Have lopp'd and hew'd and made thy body bare Of her two branches," i. e. arms. ii. 4, 16. So here branches is put for the lower limbs, reminding one of Falstaff's description of Justice Shallow, "when a' was naked he was, for all the world, like a forked radish." 2 Hen. IV. iii. 2, 333. Branch is connected with Latin Brachium, an arm, and also with a Low Latin word Branca the claw of a bird, or beast of prey, and so may fairly be applied to arms or legs. See Skeat in v. and Ducange in Branca. I never met with the word used as it is here.
- P. 43, l. 4. Plains to meads, these meades to plaine tears. Another instance of Meads, meadows, are lands that are mowed; his playing on words. especially lands by rivers liable to be overflowed, or that are irrigated, water meadows; like the Latin prata of which Varro de Re Rusticâ, viii. 1, says, "Pratum si irriguum habebis, fenum non deficiet." Propertius, i. 20, 37, "Et circum irriguo surgebant lilia prato." Virgil, Æn. vi. 674, "prata recentia rivis." These are opposed by Columella, i. 2, 3, to other divisions, "campus in prata et arva, salictaque, et arundineta digestus." Campus is the plain, fit for many sorts of produce, but needing irrigation to become a mead, (and Valpy in his Etymological Dict. of Latin connects pratum with  $\pi\epsilon\rho\dot{a}\omega$  to penetrate with moisture) so that here Narcissus professes to shed tears enough to make the plains into meadows by overflowing them, and then when the first outburst of sorrow is over, the flood of tears subsided, to come back to "plain tears," i. e. common ordinary usual sorrowing, which will then afford them pleasure, "the luxury of woe"; on the principle "quod fuit durum pati meminisse dulce est," or with Æneas, "forsan et hæe olim meminisse juvabit." Æn. i. 203.

### P. 43, l. 7. Venus-sparrows.] Marlowe, H. and L.

"And there, God knows, I play With Venus' swans and sparrowes all the day." p. 19.

Drayton, Ode to his Valentine, p. 408, Roxburghe Club ed.

"The Sparrow, Swanne, the Dove, Though Venus birds they be."

And Ben Jonson Poetaster, iv. 1, vol. ii. 472, says of Love and his mother,

"He hath plucked her doves and sparrows,
To feather his sharp arrows."

The only classical authority seems to be Sappho, who in her Ode to Aphrodite speaks of her coming in her chariot

κάλοι δὲ σ' ἄγον ἀκέες στροῦθοι. 10.

The reason for dedicating this bird to her, is given by Athenæus, Bk. ix. 46, p. 392. καὶ οἱ στρουθοὶ δὲ εἰσιν ὀχευτικόι· μήποτε οὖν καὶ ἡ Σαπφὼ ἀπὸ τῆς ἱστορίας τὴν ᾿Αφροδίτην ἐπ' αὐτῶν φησιν ὀχεῖσθαι· καὶ γὰρ ὀχευτικὸν τὸ ζῶον καὶ πολύγονον· Eustathius on Il. ii. 311. (Vol. i. p. 228, ed. Rom. 1542.) ἡ δὲ στρουθὸς εἶδος μικροῦν ὀρνέου ἀνειμένου τῆ ᾿Αφροδίτη, διά τε τὸ ὡς ἐν μεγέθει ὀυ μεγάλῳ πολύγονον ὡς ἐρρέθη, καὶ διὰ τὸ χαίρειν τῆ μίξει. Horus Apollo, Hieroglyphic ii. 115. Ἦνθρωπον γόνιμον βουλόμενοι σημῆναι, στρουθίον πυργίτην ζωγραφοῦσιν. Οὖτος γὰρ ὑπὸ ὀργῆς ἀμέτρου καὶ πολυσπερμίας ὀχλόυμενος, ἑπτάκις μίγνυται τῆ θηλείᾳ ἐν μιᾳ ὡρᾳ, ἀθρόως σπερμαίνων. The curious may consult Sterne's Sentimental Journey, vol. ii. p. 80, ed. 1, in the last of the chapters headed "Versailles The Passport," for an illustration of this passage.

P. 43, l. 7. Ingling.] To ingle is to caress, fondle, toy with; it is used with reference to children by Donne, Elegy IV. (or in Grosart's Ed. V) "The Perfume;"

"Thy little brethren, which like feary sprightes
Oft skipt into our chamber, those sweet nightes;
And kyst and ingled on thy fathers knee,
Were bryb'd next day to tell what they did see." 37—40.

A later ed. in 1669 reads "dandled" for "ingled," thus explaining its meaning. The word was, however, perverted to a less innocent sense, as

in "Micro-cynicon, or Six Snarling Satyres 1599," printed in fifth vol. of T. Middleton's Works by Dyce, though it is doubtful whether he is the author. The fifth Sat. is entitled "Ingling Pyander," and on p. 499 is a line "Ingling Pyander's damnèd villany." See Nares Glossary in v. and Gifford's notes to Ben Jonson, ii. 429, iii. 344. Ingle is a fire or fire-place (Lat. ignis. Gaelie Aingeall. Jamieson Sc. Diet.), and is so used by Burns, Shirreff, and also in some parts of England, hence a fireside companion, an inmate of a house, an intimate in divers senses; and thus "to ingle" to treat as an intimate, to caress. Some connect it with the Spanish ingle, inguen; but though this might account for the worst sense of the word, it does not so well accord with such use of it as in the passage from Donne.

P. 43, l. 16. The Map of Sorrow.] Probably Chr. Marlowe must be credited with the first use of this metaphor. He was slain on June 1, 1593, as is entered in the burial register of St. Nicholas Deptford. It occurs in his play Dido Queen of Carthege, act i. p. 372, Ed. Dyce.

"Though we be now in extreme misery,
And rest the map of weatherbeaten woe."

The date of the representation of the play has not been ascertained, but it was printed in 1594, as written by Christopher Marlowe and Thomas Nash. It is found also in Titus Andronicus, iii. 2, 12.

"Thou map of woe, that thus dost talk in signs."

This play is entered in the Stationers' Books, Feb. 6, 1594, and is by some e. g. J. Boswell (Shakspere, xxi. p. 261) attributed to Marlowe. Both these plays preceded Lucrece, in which Shakspere uses the same expression—

"Showing life's triumph in the map of death." 402.

and again,

"The face, that map, which deep impression bears
Of hard misfortune carv'd in it with tears," 1712.

Next to these, and not in any way inferior, is the line in Nareissus.

"'Tis one that hath the map of sorrow drawn."

Shakspere, Sonnet lxviii. 1, again uses it,
"Thus is his cheek the map of days out-worn."

A. Scoloker (1604) in his Daiphantus, p. 39,
"The Ladics all who late from hunting came
Untimely came to view this map of sorrow."

Shakspere more than once has "the map of honour."

P. 43, l. 18. Pawne.] As in Cephalus and Procris, p. 16, 24, "upon pawne of mine."

- P. 43, l. 19. Vale of lawne.] Hero and Leander.
  - "Her veil was artificial flowers and leaves." p. 6.
  - "The outside of her garments was of lawne." p. 6.
- P. 43, l. 20. Buskins, &c.] H. and L.

"Buskins of shells all silvered used she

And branched with blushing coral to the knee." p. 6.

So Milton, Areades 33,

"Fair silver-baskined nymphs."

P. 43, l. 21. Packs.] This word is often used by Shakspere. Poems, xv. Globe ed. xii. p. 255, Aldine ed. Passionate Pilgrim, 209,

" Pack night, peep day."

M. W. W. "Trudge, plod away o' the hoof; seek shelter, pack." i. 3, 91. Willobies Avisa, p. 48.

"Now fortune packe." p. 137.

"You may be walking when you list

Look ther's the doore, and ther's the way." p. 48, 13, 14.

See Richardson's Dict. and Wedgwood in v. for good accounts of this word.

- P. 43, l. 25. It skils not.] "It makes no difference, it matters not." Schmidt. Shaksp. Lex. Thrice in Shakspere. In Icelandic skilja. The original sense, to cut, Lat. secare, appears in Goth. skilja, a butcher: A. S. scylan, to separate. See Cleasby's Dictionary. Nares in v. "generally with a negative."
- P. 44, l. 2. Sport.] As on p. 23 before. Shakspere, "Be bold to play, our sport is not in sight." V. and A. 124 and elsewhere. See Schmidt. Sh. Lex. in v. 1. d.
- P 44, l. 4. Musæus.] Marlowe, H. and L. "Whose tragedy divine Musæus sung," p. 7. Some, especially the elder Scaliger, and Edwards as it would seem from the epithet "divine," attributed the poem on Hero and Leander to the ancient Musæus mentioned by Virgil, Æn. vi. 667. But it is now admitted to be the composition of a grammarian named Musæus, who lived not earlier than the fifth century of our æra. There are many editions of the Greek original, and versions in most European languages.

- P. 44, l. 5. Dandling.] H. and L. "His dangling tresses that were never shorn, p. 7. V. R. "dandling."
  - Fair Hero.] H. and L. "Hero the fair," p. 6. "So lovely fair was Hero," p. 7. "But you are fair, aye me! so wondrous fair," p. 17.
- P. 44, l. 7. For without men, &c.] H. and L.:
  - "One is no number; maids are nothing, then, Without the sweet society of men." p. 15.
- P. 44, l. 9. Tempe.] Spenser, in his translation of Virgil's Gnat:
  - "O Flocks, O Faunes, and O ye pleasaunt Springs Of Tempe, where the countrey Nymphs are rife." 145, 6.

The original of which is:

- "O pecudes, O Panes, et O gratissima Tempe Fontis Hamadryadum." Cnlex, 93.
- P. 44, l. 13. Thought.] Either for though or though't.
- P. 44, l. 14. Abydos.] H. and L.:
  - "Amorous Leander, beautiful and young, Dwelt at Abydos." p. 7.
- P. 44, l. 16. Furie.] Madness, frenzy. Shakspere twice in this sense, Errors, v. 1, 147. Timon, iii. 6, 118, "Know you the quality of Lord Timon's fury?"
- P. 44. l. 18. Ghosts afrighting.] This may be some reference to the old play of Hamlet. "In a tract entitled 'Wits Miserie' or 'The World's Madnesse,' discovering the incarnate Devils of the Age, by Thomas Lodge, 1596, 4to. (reprinted by the Hunterian Society at Glasgow), one of the devils (as Dr. Farmer has observed) is said to be 'a foule lubber, and looks as pale as the vizard of the Ghost, who cried so miserably at the theatre, Hamlet, revenge.'" Boswell's Shakspere, ii. 373. The passage from Lodge will be found at p. 56 of the original, p. 62 of the Hunterian edition.
- P. 44, l. 21. He, him.] If these pronouns refer, as they seem to do, to night, this is a special instance of making night masculine. So far as I know night is always feminine.
- 1' 44, l. 22. Sable winged messenger of Jove.] Shakspere, Lucrece, "Till sable night, mother of dread and fear," 117. Euripides, Orestes, 176, calls night κατάπτερος. Aristophanes, Birds 695, μελανόπτερος. So Virgil, Nox ruit, et fuscis tellurem amplectitur alis, Æn. viii. 369, and Manilius,

"Nigras Nox contrahit alas," v. 62. G. Cuperus in his Apotheosis Homeri, Amst. 1683, on the Dii Alati, at p. 179, says of Nox, "Illi alæ tribuuntur, quia celerrime fluit, et vix homines dormientes eam præteriisse sentiunt." In the old cosmogonies Nox is one of the very first created beings, for she is the daughter of Chaos (Hes. Theog. 123), and Homer, Il. xiv. 259, relates that Zeus himself stood in awe of her. How then is Night his messenger? She is not like Hermes or Iris, an ἄγγελος, and in the Odyssey, xiv. 93, where day and night are mentioned together as proceeding from Jove, "Οσσαι γὰρ νύκτες τε καὶ ἡμέραι ἐκ Διός εἰσιν, the regular succession of nights and days is only meant. Messenger, from missus, one sent, must be understood in this simple sense, as sent by Jove.

- P. 44, l. 23.] Compare Milton, The Passion, v. "Befriend me Night, best patroness of grief."
- P. 44, l. 26.] Psalm vi. 6, "Every night wash I my bed: and water my couch with my tears."
- P. 44. l. 28. Like the cock.] Milton, L'Allegro:

"While the cock with lively din Scatters the rear of darkness thin." 49, 50.

Sound alarm.] Shakspere, 1 Hen. VI. "Sound, sound alarum," i. 2, 18. 2 Hen. VI. "Now when the angry trumpet sounds alarum." v. 2, 3. "Alarm is simply all' arme, and was borrowed from the Italian, and may very well have become known at the time of the Crusades." Skeat. See Puttenham, Poesic 201. "Alarme, Alarme he gan to call."

- P. 45, l. 7. Ges.] Note the old spelling. Chaucer, C. T. "Of twenty yeer he was of age I gesse," 82. "The insertion of u was merely for the purpose of preserving the g as hard. It is highly probable that guess meant originally to 'try to get,' being a secondary (desiderative) verb formed from get." Skeat in v.
- P. 45, l. 12. Thought wandering night.] Compare Sophoeles, Œdipus Tyrannus:

ώστ' οὐχ ὕπνφ γ' εὕδοντα μ' ἐξεγείρετε, ἀλλ' ἴστε πολλὰ μέν μὲ δακρύσαντα δὴ, πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις. 65-67.

P. 45, I. 15. I, I.] For "aye, aye." So p. 59, "she answeres I, I." See Drayton Idea Sonnet 4, p. 443, Roxburghe Club ed. of which "No and I" is the subject. Shakspere, R. and J. iii. 2, 45-50.

- P. 45, l. 16. Where the serpents lie.] Shakspere, R. and J. "Or bid me lurk where serpents are." iv. 1, 79.
- P. 45, 1 22. /, there's the sore. Hamlet, iii. 1, 65, "Aye, there's the rub."
- P. 45, l. 25. Who.] For "whom" as before, p. 41.
- P. 46, l. 4. Tragic massacre made knowen.] Does he here allude to plays such as Titus Andronicus, Marlowe's Tragedies, Romeo and Juliet, and others?
- P. 46, l. 5. Poets imping them now perfect growen.] May this refer to Shakspere's Lucrece, and if so, that T. Edwards considered the Lucrece to be an improvement on the Venus and Adonis and his other previous works? The Lucrece was first printed in 1594, in which year also came out Willobies Avisa, prefixed to which are some lines containing a mention of that poem, which had apparently been circulated for some time in MS.:

"Though Collatine have deerely bought

To high renowne a lasting life,

And found that most in vaine have sought

To have a Faire and Constant wife.

Yet Tarquyne pluckt his glistering grape

And Shake-speare paints poor Lucreece rape." P. 15, ed. Grosart, 1880.

- P. 46, l. 18. Descant.] To make division or variation in music on the plain-song or ground. Then generally, to enlarge upon any subject. T. Nash, "Have with you to Saffron Walden," p. 117. "And so I wind up his thrid of life, which I feare I have drawne out too large, although in three quarters of it (of purpose to curtall it) I have left descant, and taskt mee to plaine song." See Nares' Glossary.
- 1'. 46, l. 24. *Inserted*.] Is this like the middle voice in Greek "inserted himself" as the subject for the Muse?
- P. 47, l. 15. Fouling's Queene.] Venus. Fowling is properly taking or catching birds, but here it is used for the birds themselves, or it may be a diminutive from fowl. See Morris, English Accidence, sect 321, "Ling=1+ing (diminutive)," so that fowl + 1 + ing = fowling, one l being dropped. In this sense it is not in dictionaries. Above, p. 43, mention is made of Venus and her sparrows.
- P. 47, l. 17. To talent out.] To weigh out, to reckon up the value; from the Greek τάλαντον. This verb is not in the dictionaries, and talented is said to be formed from the noun, like gifted, turreted, &c. This is a term borrowed from the Mint. Ruding in his Annals of the Coinage says, "In the

Saxon Mints the weight used differed from that applied to commercial purposes. It has been conjectured that the Saxons derived this weight, and its application to money, from the Greeks . . . . . The Talent was common to both people as a weight, and continues to be so used in the Mint to this day, for the journey of silver, or the quantity which is weighed off at one time, is sixty pounds, and the journey of gold one fourth of that weight." Vol. i. 205, ed. 1817.

P. 47, l. 20. A flaming blast.] Virgil, Æneid, ii. 694, "de eœlo lapsa per umbras Stella facem ducens multâ cum luce cucurrit." Rendered by the Earl of Surrey, 915, p. 147, Aldine ed.:

"Out of the sky, by the dark night there fell A blasing star, dragging a brand of flame."

Blast is the Anglo-Saxon blæst, a flame, a burning. If the writer be not speaking of a meteor, but of a flame quickly kindled and as quickly burnt out, compare Psalm exviii. 12, "They are quenched as the fire of thorns." Ps. lviii. 9, "Or ever your pots be made hot with thorns."

- P. 47, l. 25.] An instance of the omission of the relative pronoun. See Abbott's Shakspere Grammar, 244. The meaning of the two lines seems to be, "The general who by fortunes aide doth ken fatal death, sad messenger, who detains (i. e. prevents the attainment of) his hoped wish, viz. safety or victory."
- P. 48, l. 15. Life obtaining fields.] Sophocles, Philoctetes, 1162, has βιόδωρος τα. The Homeric Hymn xxx. 9, ἄρουρα φερέσβιος. The more frequent word in Homer and Hesiod is ζείδωρος, always an epithet of earth, and usually ζείδωρος ἄρουρα, which though probably zea-giving (zea being a sort of grain) is no doubt by implication life-giving, as stated by Liddell and Scott in v.
- P. 48, l. 16. To sport each other.] Sport is sometimes used as a reflective verb. V. and A. 154, "Where I list to sport me." Puttenham's Arte of English Poesie, p. 202, ed. Haslewood 1811, "to sport them in the fire." Here it is similarly employed.
- P. 48, l. 18. Sonetto's.] He preserves the Italian word, as on p. 8, banditos. "Sonetto, genus carminis quod ad citharæ sonum caneretur." Ferrario Origines Ling. Ital. Patavii, 1676, p. 282. "Vulgariter poetantes sua Poemata multimodis protulerunt. Quidam per cantiones, quidam per Ballatas, quidam per Sonitus." Dante de Vulgari Eloquentia, ii. 3. In the

Italian version by Trissino, "alcuni per Canzoni, altri per Ballate, altri per Sonetti." So Menage, Dict. Etymol. de la Lang. Franc. "Sonnet, sorte de Poesie. De Sonettus, diminutif de sonus, qui a signifie une F. Ubaldini, Come abbiamo da motto motteto, cosi sonetto e diminutivo di suono." Crescimbeni in his Comentari Poetici devotes chapters xiv. to xxi. of the second book to the sonnet. Capel Lofft, in his "Laura, or an Anthology of Sonnets" (1000), Lond. 1814, five vols, shows its analogy with the Grecian Ode, and with Music, in the Preface which is a digest of every thing relating to this species of poem. recent works are, "The Sonnet, by Charles Tomlinson," Lond. 1874; "The Treasury of English Sonnets," by D. M. Main; and "Sonnets of Three Centuries," by T. Hall Caine. Essays on the Sonnet are in Drake's "Literary Hours," 4th ed. 1820, vol. i. No. vi., and in H. Kirke White's "Melancholy Hours," No. v., in which he suggests that the name may come from the French sonnette, a little bell. Capel Lofft adduces Chaucer as the earliest English writer of a sonnet; but this is hardly borne out by the instance quoted, which is a translation of Petrarch's cii. sonnet, introduced in Troilus and Cressida, a poem written in stanzas of seven lines, two of which are put together to make the sonnet. The Earl of Surrey is generally allowed to have introduced the sonnet. Dr. Nott, in the Dissertation prefixed to his edition of Surrey's and Wyatt's Poems, Lond. 1815, quarto, 2 vols., says, "Those who are conversant with Italian literature, and know the nice conduct which is required in a sonnet, and the rules on which it should be formed, will be best able to appreciate Surrey's merit in this particular branch of composition. It adds greatly to his merit to know that Surrey's sonnets are the first that appeared in our language," p. ccxxix. At first our English authors seem to have spelt the word sonets. It occurs in John Vander Noodt's "Theatre," &c. printed in 1569, a volume containing poems, viz. Spenser's Six Visions of Petrarch. Then the remaining poems, all entitled sonets. See Todd's Spenser, vii. 525. George Gascoigne has it in both forms, but generally as sonets. See his "Certayn Notes of Instruction concerning the making verse or ryme in English." "Then have you sonnets: some thinke that all poems being short may be called sonets, as indeed it is a diminutive worde derived of sonare, but yet I can best allowe to call those sonets which are of fouretene lynes, every lyne conteyning ten syllables," p. 10, ed. Haslewood. And in his Dan Bartholomew of Bathe, p. 130, ed. Hazlitt, "To take this sonet for my last farewell." Again in his Advertisement to the Reader (Hazlitt's ed. i. p. 15), "Well though my folly bee greater than my fortune, yet overgreat were mine unconstancie if (in my owne behalfe) I shoulde compyle so many sundrie songs or sonets." So in the letter of G. T. dated 1572, printed in Hazlitt's Gascoigne, p. xl. "I have thought good to present you with this written booke, wherein you shall find a number of sonets, layes, letters, ballades, rondlets, verlayes, and verses." J. Dickenson (1594), Arisbas, p. 62, "He loved him for his passionate grace in pleasing sonets." On the title, however, of Barnabe Barne's Parthenophil, 1593, it is "sonnettes"; in Percy's Cælia, 1594, "sonnets"; in 1598 F. Meres in his Palladis Tamia refers to "Shakspeare's sugred sonnets among his private friends," and this spelling was adopted when they were printed in 1609 in the mysterious dedication, "To the only begetter of these insuing sonnets," and has since prevailed

P. 48, l. 25. Once.] Seems to be used like aliquando, at some time or other, or, as Bishop Hall has it, at a future time. "The wisdom of God thought fit to acquaint David with that court which we shall once govern," quoted in Worcester's Dictionary.

P. 49, 1. 12, Who.] For "whom."

Misse.] For "mistress." As Master was colloquially abbreviated into "Mas," (see Nares in v. and quotations from Ben Jonson,) so Mistress was similarly shortened into "Miss," both as a title, and in the other sense of the word. This passage seems to be the first instance of its use, at least Richardson, and after him Skeat, says, "the earliest example appears to be the following. 'In this acted the faire and famous comedian, call'd Roxolana, from the part she performed: and I think it was the last, she being taken to be the Earl of Oxford's misse (as at this time they began to call lewd women)." Evelyn, Diary, 9th Jan. 1662. Congreve in his "Love for Love" is supposed to be about the first to have introduced the term into Dramatic Writing.

"Miss Prue. Mother, mother, mother, look you here.

Mrs. Foresight. Fie, miss, how you bawl." Act iii.

Shakspere always uses Mistress. Gifford in his Notes to Massinger, i. 185, ii. 244, ed. 1805, says, "that in the language of Massinger's time servant and mistress signified a lover and the object of his affections."

- P. 49, l. 13. Fire him.] So Shirley in his Poem on Narcissus (Vol. vi. p. 483, ed. Gifford and Dyce),
  - "Thou fatal looking-glass that doth present Myself to me, mine own incendiary."
- P. 49, l. 14. Did desire him.] The relative is omitted here. The meaning of the couplet is, "his own conceit fired him with the notion that his shadow in the water burned with love for him, while the actual love of the nymphs who did desire him cooled all feeling in him of love towards them."
- P. 49, l. 15. Syren-singing.] Marlowe, H. and L.

  "For like sea-nymphs inveigling harmony." p. 9.
- P. 49, l. 17. Shelf.] Compare Daniel, The Complaint of Rosamond, 97, 98, p. 40, ed. 1718.
  - "Ah me! (poor Wench) on this unhappy shelf
    I grounded me, and east away my self."
- P. 49, l. 19. Authoritie.] This seems to mean the actualization of those which were absent, i. e. non-existent—that his shadow should become a real substance.
- P. 49, l. 20. Well my ill.] Another example of his playing on words. The Earl of Surrey in his Faithful Lover, 24 (p. 54 Aldine ed. 1831, p. 10, ed. Nott.), plays on the same word,
  - "There do my flowing eyes shew forth my melting heart; So that the streams of those two wells right well declare my smart."
  - On which Dr. Nott is very severe; "This play on words in this line is wholly unworthy of Surrey's pen and is not in his general manner."
- P. 49, l. 22. Close downe I lay.] Ovid, Met. iii. 420 "humi positus."
- P. 49, l. 24. Azured.] Again, p. 55, "azured brooke." This seems to have been the form of the word commonly used by the Elizabethan writers. Marlowe, Dido Q. of Carthage, act i. (vol. ii. 369), has "azur'd gates." N. Breton, "A solemne Passion of the Soules Loue," p. 6, 2, l. 29 (ed. Grosart) "Compare—The pibble stone unto the azurde skie." W. Smith, Chloris, 1596, Sonnet 47, 6. "Nor of thine azurde vaines which are so cleere." Shakspere, Tempest, v. 43, "And 'twixt the green sea and the azured vault"; and in Cymbeline, iv. 2, 222, "The azured harebell like thy veins," which seems to be a reminiscence of W. Smith's Chloris. We

now generally use the form azure, as was the case in Middle English, as Chaucer, Queen Anelida, 333, "Clad in asure." Joseph of Arimathea, 195, 198. E. E. T. S. "Gold and Seluer he seis and Asur forsothe," this form being adopted from the French, "in which language it can be traced back to the 11th century" (Brachet). The best account of the word is contained in an article contributed to Notes and Queries, 5th Series, xi. p. 189, by Sir J. A. Picton. "Marco Polo mentions a mountain in which azure is found, on which Col. Yule notes, that the mines of Lajwurd whence l'azur, and lazuli, lie in the upper valley of the Kokcha. Proceeding westward this name lajwurd became lazur, and in Italian and French, the initial l being taken for the article, it was written l'azur, whence English azure. It was Latinized into lazulus, whence lapis lazuli." Azure is given in Worcester's Dictionary as noun, adjective, and verb. Perhaps Edwards is simply translating Ovid, who has "Carula Liriope," Met. iii. 342, the fabled mother of Narcissus, but in reality a fountain or well-head, as mentioned by Vibius Sequester. If lajuurd be the source of the term the form azured is nearer the original as it retains the final d.

- P. 50, l. 10.] Compare Horace Sat i. 3, 107. "Nam fuit ante Helenam mulier teterrima belli Causa."
- P. 50, l. 13. Vile.] For vilely. But adjectives were freely used as adverbs, as Abbott, Shakspere Gram. 1, shows by many instances.
- P. 50, l. 14. Narciss.] Such abbreviations of names are common, p. 52, Polyp. p. 59, Tythons. p. 62, Adon. They are very numerous in the Poems of King James VI. e. g. Parnass, Esculap, Erostrat, &c. Was this from the influence of the French writers?
- P. 50, l. 17. Allusions.] Apparently used for "illusions."
- P. 50, 1.18. Defact.] For defect or default, in M. E. defaute. I find no other instance of this form of the word.
- P. 51, l. 2. Coyne-imbracing fathers.] See "Tell-Trothes New Yeares Gift," 1593, New Shakspere Soc. ed. p. 5. "The first cause of Jelosy is a constrained love, when as parentes do by compulsion coople two bodies, neither respectinge the joyning of their hartes, nor havinge any care of the continuance of their wellfare, but more regarding the linkinge of wealth and money together then of loue with honesty: will force affection without liking, and cause loue with Jelosie." Also The Prologue to Daniel's

Hymen's Triumph: and Burton's Anatomy of Melancholy, Part 3, Sec. 2, Mem. 6, Subs. 5.

P. 51, l. 3. Yld.] That is make their children a source of profit. Yelde, yield, is to pay, to produce, to give. Spenser F. Q. iii. xi. 17.

"Because to yield him love she doth deny, Once to me yold, not to be yold again."

'ild, in the phrase "God 'ild," God yield, or bless, Ant. and Cleop. iv. 2, 33, "and the Gods yield you for 't," is used by Shakspere in As You Like It, iii. 3, 76. v. 4, 56. Macbeth, i. 6, 13. Haml. iv. 5, 41, and is well illustrated by Nares.

- P. 51, l. 4 Chopping them to Church.] "To chop was used somewhat in the sense of our word to pop. 'As flise at libertee in and out might chop.' Heywood's Spider and Flie, 1567. f. 122." Nares. So in the True Tragedie of Richard III. p. 31, or p. 84 ed. Hazlitt. "Chopt up in prison." And in the quarto edition of Rich. III 1597, i. 4, 160, "and then we will chop him in the malmsey butt in the next room:" and again, 277, "I'll chop you in the malmsey-butt within," where the folios 1, and 2, have "throw" and "drown." The word means to strike in or out, suddenly, with the quickness of a blow or stroke. Alexander Scott's "Counsale to Lustie Ladyis," Sibbald's Chronicle of Scotch Poetry, iii. "Sum mone-brunt maidynis myld, At none-tyde of the nicht, Ar ehapit up with chyld, Bot coil or candle-licht." Also in Ramsay's Evergreen, i. p. 126, ed. 1761. And in the Bannatyne MS. printed by the Hunterian Society, p. 361; under another title. There is another combination of these two words with a different meaning, and origin. Burton, Anat. of Melan. Part i. 2, 3, 15, speaks of "Simoniacal Church-chopping patrons," and Kennet, in his Parochial Antiquities, of "Chop-churches," explained in his Glossary; "those secular priests who made an advantage by exchanging their benefices," this being from ceapan to buy, or cheapen.
- P. 51, l. 8. The English globe-incompasser.] Sir Francis Drake. "He was the first Englishman that sailed round the world; and the first commander in chief: for Magellan (1519, 1520), whose ship executed the same adventure, perished on the passage." (At the Molucca Islands.) Hume, Hist. of England, ch. xli. In the Life of Drake in the Biographia Britannica, note (F.) there is a detailed account of the unsuccessful attempts to follow

Magellan. Drake was obliged to keep his design secret. He sailed from Plymouth Nov. 15, and from Falmouth Dec. 13, 1577, and returned to Plymouth Sep. 26, 1580, according to Prince in his Worthies of Devon, but on Nov. 3 according to Holland, and Fuller, Holy State. After this voyage Drake gave for his device "The globe of the world" with this motto "Tu primus eircumdedisti me," but without excluding his former motto "Divino auxilio." The Queen knighted him, and gave him a new coat of arms, "Sable, a fess wavy, between the two pole-stars, Argent. And for a Crest: On a helmet, a ship under Ruff [or Reef] drawn round a Globe with a Cable-rope by a Hand out of the Clouds, with this motto over it, 'Auxilio Divino'; and under it, 'Sic parvis magna.'" Wotton's Baronetage, i. 532. Edmondson, Heraldry, ii. under Drake, blazons it somewhat differently. This Crest is introduced by Whitney in his Choice of Emblemes, Leyden 1586, at p. 203. To the reprint of Whitney in 1866 by the Rev. H. Green are added notes from which the following extract "An account of the Voyage was published by the nephew of the circumnavigator, with the significant title of "The World Encom-PASSED," and doubtless gave origin to Whitney's device and stanzas." This conjecture, however, is erroneous, for although the narrator (Master Francis Fletcher, Preacher in this employment) speaks of "overcoming difficulties in this our encompassing of this nether globe," there was no edition under this title until that printed in quarto in 1628. I venture to make this correction of Mr. Green's note on the authority of my friend Mr. Madan, Under Librarian of the Bodleian, who very kindly looked at the early editions of Drake's Voyages and Hakluyt's Collection, and informs me that he has not found any such Title as "The World Encompassed" in any of them. In 1596 Charles Fitzgeffrey published his "Sir Francis Drake," (reprinted by Sir S. E. Brydges in 1819, and by Dr. Grosart in 1881,) and calls him "the pilgrime of the world," stanza 266, p. 101, ed. Grosart, and celebrates his ship "The Pelican," whose name he changed to "The Hind" on reaching the South Seas:

"A Golden-Hynde, led by his art and might
Bare him about the earth's sea-walled round,
With unresisted Roe-out-running flight,
While Fame (the harbinger) a trumpe did sound." Stanza 139, p. 59.

This was laid up at Deptford, and is mentioned by Marston in his East-2 R 2 ward Hoe, "Wee'll have our provided supper brought a bord Sir Francis Drake's ship that hath compast the world." Act iii. 2, p. 55, ed. 1856. The chair made out of its timbers is still to be seen in the Picture Gallery at Oxford. Drake's Portrait is in Holland's Heroologia, p. 106. In The Mirror for Magistrates 1610, England's Eliza, p. 793.

"To add more fame to this for future time,
Great Drake to quell their pride that had sat downe,
Their Ne plus ultra in the farthest clime
By seas, sands, rocks, and many a sea-sieg'd towne,
Did compasse earth in spight of Neptune's frowne;
For which his name with fame for aye is crown'd,
Whose barke still sailes about the worlds whole round."

P. 51, l. 9. Found another land.] While engaged in the attempt to find a passage about the N. of America from the South Sea into our Ocean, Drake discovered a land which he called Nova Albion, a fact which is alluded to by Sylvester in his Du Bartas;

"While (famous Drake-like) coasting every strand, I do discover many a New-found-land."

The Colonies. iiid Part of iid Day of iid Week, 3, 4.

P. 51, l. 10. Richards err.] An apocopated form for error, as in Davison's Poet. Rhapsody, "Eclogue entitled Cuddy," i. p. 62, ed. Nicolas.

"A little herdgroom, for he was no bett'."

Such abbreviations seems more frequent in Scottish poets, e.g. Montgomery's Poems, Edinb. 1821. p. 195 "deput," for deputy." 201 "determe," for determine. 210 "alabast," for alabaster. The phrase may be like the classical  $\beta i\eta$  'H $\rho a\kappa \lambda \eta \epsilon i\eta$ , sapientia Læli, a periphrasis for Richard III. whose whole career, with all deference to Horace Walpole, was a mistake, culminating in the defeat and death at Bosworth Field, where, as C. Aleyn says, "He fought as bravely as he justly fell."

- P. 51, l. 11. Done to disgrace.] On p. 11 "done to shame," and "put into disgrace." Here equivalent to having ended in defeat.
- P. 51, ! 11. A taske nere tooke in hand.] In the Mirror for Magistrates, King Richard the Third, p. 767, ed. 1610:

"For in my cheefest hope to winne the day,
Appointed by the heanens most inst decree,
My souldiers in the forefront shranke away,
Which heanie newes declared was to mee
By one that counsel'd mee away to flee."

P. 51, l. 12. By Hercules.] As the words stand this must be a mere interjection, "Mehercule." But bearing in mind the lines fixed on Drake's ship at Deptford when Q. Elizabeth visited him on board,

"Plus ultra, Herculeis inscribas Drake Columnis, Et magno, dicas, Hercule major ero."

The words "a taske nere tooke in hand By Hercules," would aptly describe Drake's adventure, if the structure of the stanza would allow of the trajection.

P. 51, l. 19. Loosing of the maine. A term at hazard. Hall, Satire, ii. 5, 86.

"Or the red hat that eries the lucklesse mayne."

Shakspere.

"To set so rich a mayne
On the nice hazard of one doubtfull houre." 1 Hen. IV. iv. 1, 47.

"And not unlike the use of foul gamesters who having lost the maine by true judgment thinke to face it out with a false oath." Lylie's Euphues and his England, in Nares.

P. 51, l. 18. Stroke blinde. Marlowe, H. and L. p. 7:

"Some say, for her the fairest Cupid pin'd And, looking in her face, was strooken blind."

- P. 51, l. 23. None-age.] Infancy, or minority (in law). Once only in Shakspere, Rich III. "in his nonage," ii. 3, 13. Though Narcissus was young his passion was too deep-seated to yield to threats.
- P. 51, l. 24. Set up their rest.] Abode. Pericles, Prologue to act ii. 25, 26:

"And that in Tarsus was not best Longer for him to make his rest."

For another sense see Ford, 'Tis pity she's a whore, v. 3. "I have set up my rest," i. e. made my determination, a metaphor from fixing the musket rest. Gifford's Ben Johnson, i. 62; ii. 142.

P. 51, l. 28. Lost their mold.] See "Raleigh and Courtly Poets," by Dr. Hannah, 1875, p. 127, in "A Description of a most noble Lady," from Tottell's "Songs and Sonnets," 1557:

"I think Nature hath lost the mould Where she her shape did take; Or else I doubt if Nature could So fair a creature make." The Poems of Alexander Montgomery (1570-1600), Edinburgh, 1821, p. 210:

"The mold is lost whairin wes maid This A per se of all."

A similar thought differently expressed is in Marlowe, H. and L. p. 7:

"So lovely fair was Hero, Venus' nun,
As Nature wept, thinking she was undone,
Because she took more from her than she left,
And of such wondrous beauty her bereft."

- P. 52, l. 1. Sad and drier thoughts.] Sad is grave, serious, as often in Shakspere, e. g. Lucrece 277, "Sad pause, and deep regard beseem the sage." For "dry" see Bacon, Essay 27, 170, "Heraclitus saith well, in one of his enigmas, Dry light is ever the best. And certain it is, that the light that a man receiveth by counsel from another is drier and purer than that which cometh from his own understanding and judgment; which is ever infused and drenched in his affections and customs." See Dr. Abbott's note on this passage.
- P. 52, l. 3. Sepulchrizing.] Laying his body at full length like a corpse in a grave. In Simon Graham's Anatomie of Humors, Edinb. 1609, "wishing that your Honours discretion may sepulchrise this boldnesse," A. 3 recto; and in the prefatory sonnet to the Countesse of Errol:

"If quicknes of thy wit find any crime,
In thy discretion sepulchrize my wrong." A. 4, verso.

I have met with no other instance. The word is not in the Dictionaries.

Him.] For it.

- P. 52, l. 6. Treating.] Entreating. Again p. 56, "And I am treating but to be her shep-heard." Worcester cites Berners by name only as his authority for this meaning.
- P. 52, l. 10. Talke Sun-go-downe.] Virgil, Eelog. ix. "Sæpe ego longos Cantando puerum memini me condere soles," 51, 2. Callimachus, Epigram, ii. 2,

Ovid. Tristia, v. 13, 27:

"Utque solebamus consumere longa loquendo Tempora sermonem deficiente die."

Ovid. Met. i. 682:

"Sedit Atlantiades, et euntem multa loquendo Detinuit sermone diem."

Similarly Shakspere in Lucrece:

"Long he questioned With modest Lucrece and wore out the night." 122, 3.

And Milton in Lycidas:

"Battening our flocks with the fresh dews of night,
Oft till the star that rose, at evening, bright,
Toward heaven's descent had slop'd his westering wheel." 29.

For a very full collection of passages in illustration see Boissonade's note on Aristænetus, i. Epist. 24, p. 109, ed. Lutetiæ 1822.

P. 52, l. 24. Polyp turning.] R. Greene, Mamillia, 1583, ed. Grosart 1881. p. 17, "as there is a chagable Polipe, so there is a sted fast Emerauld." P. 61, "Though the Polipe chaungeth colour enery houre; yet the Saphyre will cracke before it consent to disloyaltie." P. 77, "Comparing them [women] to the Polipe stone, that chaungeth colours every houre." In these passages he seems to confound the polyp with the opal. There is no stone bearing the name polyp. Again in his Anatomie of Fortune, 1584, p. 184, "The picture whiche thou seest heere, is the perfect counterparte of her inconstant conditions, for she, like the Polipe fishe, turneth himselfe into the likenesse of everie object." Henry Crosse, Vertues Commonwealth, 1603, p. 56, ed. Grosart, "The fish Polipus (as some write) hath this propertie, that it can turne itselfe into the likenesse of a stone, or seeme to be that which is next it, and so under colour of not seeming as it is, doeth rauen upon other fishes." Ovid, Halieuticon, 30-33:

"At contra scopulis erinali corpore segnis Polypus hæret, et håc eludit retia fraude, Et sub lege loci sumit mutatque colores Semper ei similis quem contigit."

Plin. Nat. Hist. ix. 46, "Colorem mutat polypus ad similitudinem loci, et maximè in metu."

P. 52, l. 24. Several Greek Poets have noticed this characteristic of the Polypus:

Theognis. πουλύπου ὀργὴν ἴσχε πολυπλόκου, δς ποτὶ πέτρη, τῆ προσομιλήσει, τοῖος ἰδεῖν ἐφάνη. 215.

Sophocles. νοῦν δεῖ πρὸς ἀνδρὶ, σῶμα πουλύπους ὅπως πέτρα, τραπέσθαι γνησίου φρονήματος.

Iphigeniæ Fragment. apud Athenæum, xii. 7, p. 513, d.

Oppian. πουλυπόδων δ' οὔπω τιν' ὁἴομαι ἔμμεν' ἄπυστον τέχνης, οἳ πέτρησιν ὁμοίιοι ἰνδάλλονται, τήν κε ποτιπτύξωσι, περὶ σπείρης τε βάλωνται.

Halieuticon, ii. 233.

Phocylides. μηδ' ἔτερον κεύθης κραδίη νόον, ἀλλ' ἀγορεύων· μηδ' ὡς πετροφυὴς πολύπους, κατὰ χώρον ἀμείβου. 44, 5.

The writers on Natural History repeat the fact, and assign reasons for it. Aristotle, Hist. Anim. lx. 37, "καὶ θηρεύει τοὺς ἰχθῦς, τὸ χρῶμα μετα-βάλλων, καὶ ποιῶν ὅμοιον οἶς ἂν πλησιάση λίθοις τὸ δ' ἀυτὸ τοῦτο ποιει καὶ φοβηθείς." So Theophrastus also according to Athenæus, vii. 104, Θέοφραστος δὲ, ἐν τῶ περὶ τῶν Μεταβαλλόντων τὰς χρόας, τὸν πολύποδα, φησὶ, τοῖς πετρώδεσι μάλιστα τόποις συνεξομοιοῦσθαι, τοῦτο ποιοῦντα φόβω." Plutareh, Quæst. Nat. p. 916, b. "μεταβάλλει οὕτως ὥστε τὴν χροιὰν αἷς ἂν πλησιάζη πέτραις ὁμοιοῦν." And Ælian, V. Hist. i. 1, "πολύποδες ὑπὸ ταῖς πέτραις κάθηνται, καὶ ἑαυτοὺς εἰς τὴν ἐκείνων μεταμορφοῦσι χροιάν."

P. 53, l. 3, Top-gallant.] The top-gallant sail above the topsail. Once in Shakspere, and there used metaphorically, "The high top-gallant of my joy." R. and J. ii. 4, 202. In Whitney's Choice of Emblemes, p. 11, "The gallante ship—with streamers, flagges, topgallantes, pendantes braue."

Hoist.] "The verb is properly hoise with pp. hoist = hoised, 'Hoised up the mainsail,' Acts xxvii. 40. Shakspere has both hoise and hoist. (The t is excreseent, and due to confusion with the pp.) Root unknown. Quite distinct from Fr. hausser to exalt, which is from Lat. altus, high." Skeat.

- P. 53, l. 4. Fer.] Fir, mast.
- P. 53, l. 6. The sea prefer'd our vintage.] Prefer is here used in a peculiar and uncommon sense, to take before hand, to anticipate, as præfero is also, though rarely, used in Latin. The sea, that is the water of the spring, anticipated and carried off what would have been the fruit for the vintage, before it had time to form. For the general idea of the stanza, the ship

making out in full sail, yet with a fatal issue, compare Whitney's Emblemes, xi. 1586. Spenser, Visions of Petrarch, ii. printed in 1591. Shakspere, M. of V. ii. 6, 14-19, circa 1596. Giles Fletcher, Christ's Victorie, ii. stanza 35, 1610. Gray's Bard, 71-6.

P. 53, l. 8. Downe stouping. Marlowe, H. and L.:

"With that Leander stooped to have embraced her, But from his spreading arms away she east her." P. 19.

- P. 53, l. 11. Who so, &c. For the construction see Abbott's Shaksp. Gram. 248, 249, "of the Relative with Supplementary Pronoun." This repetition was common in Anglo-Saxon. In the same way in Elizabethan authors we find who his for whose, &c. Here "who" may be explained "with regard to whom."
- P. 53, l. 17. Monsters of time.] Monster is here used as the Latin monstrum (fr. moneo), lit. that which teaches or points out; quia ostendunt, portendunt, monstrant, prædicunt, ostenta, portenta, monstra, prodigia dicuntur. Cicero, De Div. i. 42. Narcissus had previously called in Adonis and Leander (pp. 42, 43), and refers to them here as examples "that beautic hath small good for men to owe (own) it."
- P. 53, l. 22. What but time perfection gives.] See The Essayes of a Prentise in the Divine Art of Poesie, Edinb. 1585, by K. James VI. p. 74, at the end of the Poeme of Tyme:

"Hæc quoque perficiat, quod perficit omnia, Tempus."

#### Shakspere:

"Time is the nurse and breeder of all good." Two G. of V. iii. 1, 243.

"I have a young conception in my brain,
Be you my time to bring it to some shape." Troil. i. 3, 313.

# Tennyson, Love and Duty, 25:

"My faith is large in time And that which brings it to its perfect end."

P. 53, l. 27. Slanderous men, &c.] See N. Breton's Praise of Virtuous Ladies (1606), p. 15, "Some will say, Women are unconstant, But I say not all, for Penelope and Cleopatra, Lucretia, with divers more too long to rehearse, shall stand for examples of such constancy as no man ever more constant."

- P. 54, l. 15. Closet up.] Perhaps the earliest instance of the use of this word as a verb. Johnson quotes it from Herbert's Temple (1633), see lxxv. Decay:
  - "Thy great love once spread, as in an uru Doth closet up itself."
- P. 55, 1.7. Maine.] Properly the great or open sea, as opposed to minor divisions, such as bays, gulfs. Here used for water.
- P. 55, l. 8. The Heavens.] The Gods. See Marston's Seourge of Villanie (1599), Sat. ii. 23-26:

"Walk but in duskie night With Lynceus' eyes, and to thy piercing sight Disguised Gods will showe, in peasant shape Prest to commit some execrable rape."

and afterwards Sat. viii. 169-164.

Ovid, Metam. viii. 626, in the story of Philemon and Baucis:

"Jupiter hue, specie mortali, cumque parente Venit Atlantiades positis caducifer alis."

- P. 55, l. 9. Misconceited.] There is a noun misconceit, a false notion, but no adjective given in the Dictionaries. Misconceited = calculated to give a false notion of the wearer.
- P. 55, l. 12. Playes with Saints.] To play, as in Latin, ludere. Catullus, lxi. 204, "Ludite ut lubet." Propertius, ii. 6, 4, "in quâ populus lusit Eriethonius." Horace, Ep. ii. 2,214, "Lusisti satis, edisti satis, atque bibisti." When the Saint was a Vestal, not only was she buried alive, but the paramour was seourged to death. Festus, "Probrum virginis Vestalis, ut capite puniretur: vir qui eam incestavisset verberibus necaretur," in v. Probrum. For instances see Liv. xxii. 57, Suctonii Domitianus viii., and Plin. Epist. iv. 11. Both the Secular and the Ecclesiastical Laws appointed penalties for similar offences with those who had taken vows of celibacy. See the Indexes to the Anglo-Saxon Laws, Record Commission, 1840, under "Nun."

Welkin.] The late Mr. Corser, whose acquaintance with the Elizabethan authors was most extensive, remarks on this word, "Welkin was a poet's word, and if we may judge from the clown's observation upon it in Twelfth Night, came into fashion towards the end of the sixteenth century." Collectanea Anglo-Poetica, viii. p. 333 (Chetham Society, No. eii. 1878). The clown says, "I will construe to them whence you come;

who you are and what you would are out of my welkin, I might say element, but the word is overworn." Tw. Night, iii. 1, 64. Welkin, however, was used continuously from the Saxon period to the time of Chaucer, Gower, and possibly later writers. It is found in Lord Surrey's Poems, after him it became fashionable, as stated above.

# P. 55, l. 17. The lesser planets.] Compare:

"Looke how the suns approach doth overshade The lesser stars from entercourse of sight."

Seeme to die.] Pontanus in his Urania, sive de Stellis, i. p. 10, ed. Ald. 1513, says of the stars by night:

"Collucent: sed mox Phæbo exoriente perempta, Torpent luce novâ, et candenti lampade victa Emoriuntur, et obscuro conduntur Olympo."

Nicholson in his Acolastus (1600) applies these words to the Marigold:

"But when the sunne his glory doth infold,

This prettie creature shuts and seemes to die." 891, 2.

- P. 55, l. 23. Gooddest.] I find no other instance of this form. Chaucer has "badder" from bad. Gooddest=goodliest, or best.
- P. 55, 1 24. A womanning.] Shakspere, Alls Well, iii. 2, 51-3, uses this verb:

"I have felt so many quirks of joy and grief, That the first face of neither, on the start, Can *roman* me unto 't."

"i. e. can affect me suddenly and deeply as my sex are usually affected." Steevens. The sense of the verb is expressed by "play the woman," as Wolsey uses the phrase:

"Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forced me,
Out of thy honest truth, to play the woman." H. VIII. iii. 2, 436.

#### And Laertes in Hamlet:

"When these are gone The woman will be ont." iv. 7, 189.

Other nouns are similarly used as verbs, p. 7, "to godd it." Hall, Satires, "But had I maiden'd it as many use," iii. 3, 5. Lady=to lady it. N. Breton, "Pasquil's Madcap," p. 10:

"But if a Jacke will be a gentleman

And mistress Needens lady it at will."

- So Shakspere has *lover*, "who, young and simple, would not be so *lover'd?*" Complaint, 319.
- P. 56, l. 3. Loftly bent. Inclined or desirous of rising aloft, the adverb indicat-So Shakspere, 2 Hen. VI. "a sort of ing that which is purposed. naughty persons lewdly bent." ii. 1, 167. Also in Sir John Harington's Papers, in Nichols's Progresses of Q. Elizabeth. "1599. The Queene did once aske my wife in merrie sorte 'how she kepe my good wyll and love, which I did alwayes mayntaine to be trulye good towardes her and my childrene?' My Mal, in wise and discrete manner, told her Highnesse 'she had confidence in her husbands understandinge and courage, well founded on her own stedfastness not to offend or thwart, but to cherishe and obey; hereby did she persuade her husbande of her own affections, and in so doinge did commande his.' 'Go to, go to, mistresse,' saithe the Queene, 'you are wisely bente I finde; after such sorte do I keepe the good wyll of all my husbandes, my good people: for if they did not reste assurede of some special love towarde them, they would not readilie yielde me suche This deservethe notinge, as beinge both wise and goode obedience.' pleasaunte." Vol. ii. p. 443, ed. 1823.
- P. 56, l. 4. Tottering.] Wavering, unsteady. "The radical element by itself signifies a slight sound, in N. tot a murmur. It. ni totto ni motto, not a syllable. Then, as in so many other eases, the syllables representing sound are transferred to the sense of bodily action and bodily substance. Hence Bav. tattern to tremble. E. totter to move unsteadily." Wedgwood in v. To hover has something of the same sense as totter in this line, as in the name of the kestrel, the wind-hover.
- P. 56, l. 16. Nuns.] Marlowe.
  - "So lovely fair was Hero Venus' nun." H. and L. p. 7.
  - "You exceed her far-whose nun you are." Ibid. p. 14.
  - "Then shall you most resemble Venus' nun." Ibid. p. 18.

Nash has, "Cytherea's nuns." Lenten Stuffe, p. 68. Gosson, "Like Venus nunnes." School of Abuse, p. 26.

Surrey in his Translation of Virgil, Æneid iv., "like Baechus' nun." 389. In this he followed the translation of Gawin Douglas, "Sie wise as when the nunnys of Bachus." p. 110, l. 10.

Drayton with more propriety applies the term to the Virgin followers of Diana.

"Where Dians nuns their Goddess do adore." Eclogue V. stanza 18.

- P. 56, l. 17. Chast votaries for Gods to chase th' aire.] Another instance of play on words. The line is not very intelligible, and wants a syllable. Is in left out? "To chase in th' aire" meaning to chase in the heavens, referring to the last line of the preceding stanza, "heavenly saints"—who will be able to turn Arcadian nymphs from hating to love, by telling them that Gods are their lovers. Arcadia was a favourite haunt of Diana, to whose service its nymphs were devoted. Syrinx for instance "Ortygiam studiis ipsâque colebat Virginitate Deam." Ovid Met. i. 694; and Callisto "Miles erat Phæbes." Id. ii. 415, Jove's triumph over the latter is hinted at in the words "never yet wun."
- P. 56, l. 19. Godhood.] A rare word. It is found in Warner, Albion's England, iii. 16. "Accept my simple legacie, O godhood most deuyne," p. 543. ed. Chalmers' Poets: and earlier (c. 1200) in the Ancren Riwle, 112, as quoted by Stratmann. No other instances are recorded. Yet it is the right form. "The termination—hood was an independent substantive in Saxon literature, in the form of hâd. This word signified office, degree, faculty, quality. An altered form is—head, as in Godhead, an alteration which makes it difficult for many to see that it is the analogue of manhood, and as if God-hood." Earle, Philology of English, p. 274, who does not seem to have met with the word. In the Athanasian Creed the two words come together, "not by conversion of the Godhead into flesh, but by taking the manhood into God;" and God-hood, for God-head, would mark the distinction more obviously.
- P. 56, l. 22. Fortune.] Adverbially, as in Latin "forte," and as in the word "chance:" e g. Gray,

"If chance, by lonely contemplation led, Some kindred spirit shall enquire thy fate." Elegy, 95.

Shakspere several times has "by fortune" in this sense—but I have not met with any parallel example of "fortune" as an adverb.

P. 56, l. 24. Diu'd downe to yonger method.] In Richard III. Gloucester says,

"But gentle Lady Anne,
To leave this keen encounter of our wits
And fall somewhat into a slover method." i 2, 114.

- What is young is not complete in growth, is yet at its beginning, and is therefore imperfect. So his love for a shadow is a childish method or plan of loving, and as it can never come to anything, it must leave him for ever among the forsaken and forlorne lovers.
- P. 56, l. 26.] As the term bastard is applied to the fruit of illicit, irregular, love, so through his passion, which is irregularly begotten, he is brought into the class to which that name is properly applicable. The line and its connection with the context is not very clear.
- P. 56, l. 27.] Should this line be read, "Why? are not princes subject to report?" so as to be more in accordance with the next?
- P. 56, l. 27. Report.] Report is fame. Chaucer, Prologue to The House of Fame. "In this Book is shewed how the Deeds of all Men and Women, be they good or bad, are earried by Report to Posterity." Nash in Pierce Penilesse says, "Report, which our moderners clepe flundering fame." Edwards seems to have had in memory some lines of Daniel in the Complaint of Rosamond,
  - "And this is ever proper unto Courts,
    That nothing can be done, but Fame reports.
    Fame doth explore what lies most secret hidden,
    Entring the Closet of the Palace-Dweller;
    Abroad revealing what is most forbidden.
    Of Truth and Falsehood both an equal Teller,
    Tis not a Guard can serve for to expel her:
    The Sword of Justice cannot cut her Wings,
    Nor stop her Mouth from uttering secret Things." i. p. 18, ed. 1718.
- P. 57, l. 1. Livia's rich statues. According to an apophthegm of Livia recorded by Dion Cassius these statues were naked men. "καὶ αὐτῆς ἄλλα τε καλῶς εἰρημένα ἀποφθέγματα φέρεται, καὶ ὅτι γυμνούς ποτε ἄνδρας ἀπαντήσαντας αὐτῆ, καὶ μέλλοντας διὰ τοῦτο θανατωθήσεσθαι, ἔσωσεν, εἰποῦσα ὅτι οὐδὲν ἀνδριάντων ταῖς σωφρονούσαις ὁι τοιοῦτοι διαφέρουσι." Hist. Rom. lvin. 2. This passage is thus expressed in Heywood's Gunaikeion, "Dion in Tiberio says that Livia, the wife of Augustus Cæsar, beholding men naked said to the rest about her 'that to continent women and chast matrons such objects differed nothing from statues or images,' for the modest heart with immodest sights ought not to be corrupted." p. 284. The law, under which these men were liable to the penalty of death, originated from the wish of the Romans to conciliate the Sabines

by showing respect to their daughters whom they had seized. "Igitur Romanis hoe moribus sub pæna capitali constitutum præsente fæminâ abstinere obseænis dietis, et  $\mu\eta\delta\acute{e}\nu a\ \delta\phi\theta\hat{\eta}\nu a\iota\ \gamma\nu\mu\nu\acute{o}\nu$ , nudum neminem conspiciendum se dare, teste Plutarcho in Romulo, p. 30 (i. p. 63, ed. Bryan 1729)." Reimar. in Dion. Cass.

- P. 57, l. 1. In his gallery ] Among the "cloistered ills that fame beares from Courts" those relating to Tiberius at Capreæ are notorious. The solitude and inaccessibility of the island, for which indeed it was chosen, "præcipuè delectatus insulâ quod uno parvoque litore adiretur, septa undique præruptis immensæ altitudinis rupibus, et profundo maris," (Suetonii Tiberius 40) could not prevent the imperial profligacy from becoming known. "Secessu Capreensi etiam sellariam excogitavit," which may perhaps be intended by our author's "gallery," as it is simply a room furnished with seats, wherein these "statues of Livia, portraide by lyfe," that is actually, such scenes as are enumerated in the rest of the stanza. See the Life of Tiberius by Suetonius, 43, and Tacitus, Hist. vi. 1.
- P. 57, l. 3. Mask't through the cloudie stitched canapie.] Moved through like characters in masked balls, as in Romeo and Juliet, i. 5, sustaining their several parts; which may be supposed to have been represented also by needlework in the tapestry, and "canapie" or curtain stretched across the ceiling. Ovid describes all these "scapes" of the Gods as wrought by Arachne in her web. Met. vi. 103—128, a passage imitated by Spenser F. Q. iii. xi. 28, sqq. Shakspere also introduces the arras and its story in Cymbeline, ii. 4, 68—76. Lucrece, 1366, sqq. See also Warton on Spenser F. Q. vii. 7, 10.

A pavement representing similar subjects is described by Marlowe, Hero and Leander, p. 11, the wording of which was probably in the mind of Edwards when writing this stanza.

"There might you see the Gods in sundry shapes Committing heady riots, incest, scapes."

P. 57, l. 20. Women doo yeeld.] Somewhat like Marlowe's lines in H. and L. p. 36.

"Treason was in her thought And cunningly to yield herself she sought, Seeming not won; yet won she was at length." In such wars Women use but half their strength."

- P. 57, l. 22. Romane actors.] The most celebrated in tragedy was Æsopus—called by Horace, Epist. ii. 1, 82, "gravis," pathetic—and by Quintilian "gravior." Inst. Orat. xi. 3, 111. By Cicero, with whom he was intimate ("noster Æsopus"), he is said to have been "summus artifex" (Pro Sext. 56) and to have excelled in power of looks and fire of expression ("tantum ardorem vultuum atque motuum"). De Div.i. 37. From the passage in Cicero and the anecdotes related of him his acting would seem to have been characterised chiefly by strong emphasis and vehemence. During Cicero's exile, having to act the part of Telamon banished, in one of Accius's plays, by his manner and skilful emphasis, and an occasional change of a word, he led the audience to apply the whole to the case of Cicero, and so did him essential service—and was immensely applauded. (Dict. of Biography.) From this we may see that there is no exaggeration in our poets words, "Charged the hearts and eyes of the spectators."
- P. 57, l. 23. Prætextati seamed robes.] Toga Prætextata, or Prætexta, was a toga bordered with purple, or with a stripe of purple sewn on, and was worn by magistrates of high rank; hence "fabula prætexta" or "prætextata" was a tragedy; so that when Roman actors appeared in plays taken from their own history (for which Horace praises his countrymen

"Nil intentatum nostri liquere poetæ;
Nec minimum meruere decus, vestigia Græca
Ausi deserere, et celebrare domestica facta;
Vel qui prætextas, vel qui docuere togatas." De A. P. 285.)

they naturally adopted the Roman dress. It is strange that, though even the titles of most Tragedies on Roman subjects have perished, some few fragments have been preserved of the "Paulus" of Pacuvius, and of the "Brutus" and "Decius" of Aceius. Of the ten tragedies ascribed to Seneca one only, the Octavia, is taken from Roman history.

P. 57, l. 24. Charged.] Shakspere, Macbeth,

"What a sigh is there! The heart is sorely charged." v. 1, 60.

Tennyson, Dream of Fair Women,

" Charged both mine eyes with tears." iv.

P. 57, l. 25. Flintie Niobes.] To emphasize the phrase, "still continuing sorrow," he adds the illustration of Niobe, who

" fixa cacumine montis

Liquitur, et lacrymis etiamnum marmora manant." Ov. Met. vi. 311.

or as given by Whitney in his Choice of Emblemes, 1586, p. 13,

"Of Niobe behould the ruthefull plighte;
And while herselfe with trickling teares did pine,
Shee was transformed into a marble stone,
Which yet with teares doth seeme to waile and mone."

Hamlet's "like Niobe all tears" is familiar to all, but the other passage in which Shakspere introduces her name may be cited as an authority for its being pronounced as a dissyllable, as it must be in Edwards's poem where it rhymes to "robes" and "globes." It is in Troilus and Cressida,

"Make wells and Niobes of the maids and wives." v. 10, 19.

which, if a ten-syllable line, requires Niobes to be read as a dissyllable.

P. 57, l. 26. And of each circled eie framed thousand globes.] There is here a play not on words but things. The "circled eie," that is the eye-ball or globe of the eye, is multiplied into a thousand other "globes," that is "tears." In his lines "On a Tear" Sam. Rogers writes

"That very law \* which moulds a tear
And bids it trickle from its source,
That law preserves the earth a sphere
And guides the planets in their conrse."

Shakspere with a different sort of globe in view writes

"O were mine eyeballs into bullets turned,
That I in rage might shoot them at your faces." 1 Hen. VI. iv. 7. 79.

P. 57, l. 27. Flat images not men.] Flat is downright, absolute, as used several times in Shakspere, "flat blasphemy." Meas. ii. 2, 131. "flat perjury," Much Ado. iv. 2, 44, and generally in common conversation. The word "images" must be intended to denote some effect of the actors' skill on the spectators or hearers. Perhaps the words of Mareus in Titus Andronicus come as near as any to illustrate it:

"See thy two sons' heads,
Thy warlike hand, thy mangled daughter here:
Thy other banished son with this dear sight
Struck pale and bloodless: and thy brother, I.
Even like a stony image, cold and numb." iii. 1, 255.

<sup>\*</sup> The Law of Gravitation.

G. Gascoigne in his Dan Bartholomew of Bathe has the same idea to express the intensity of his feelings on discovering the faithlessness of his mistress—

"from all company him selfe he kept: Wherby so farre in stormes of strife he stept, That now he seemed an *Image not\_a man*, His eyes so dead, his colour waxt so wan." i. p. 109.

Sylvester also in his Version of Du Bartas uses it to indicate ignorance,

"And sith a dull dunce which no knowledge can
Is a dead Image, and no living man."

"Eden." First Part of First Day of Second Week. p. 87, ed. 1641.

The word occurred before in Cephalus and Procris, p. 10, where it is said of Poets,

"And had not Jove been fauorable then,
They never should have been accounted men,
But liu'd as pesants, shaddowes, imagies."

Both "images" and "shadows" are often used by Shakspere for what is unreal; like the corresponding words in Latin, "imago" and "umbra."

P. 58, l. 1. The Chorus.] The office of the Chorus in a Greek Tragedy is here well set forth, and accords with the precept of Horace in his Art of Poetry,

"Actoris partes Chorus, officiumque virile
Defendat: nen quid medios intercinat actus
Quod nou proposito conducat et hæreat apte." 193.

And in the last chorus especially the audience are prepared for the coming catastrophe, which ought to happen off the stage and be narrated by one of the actors, or by a messenger, as Horace says:

"Aut agitur res in scenis, aut aeta refertur, Segnius irritant animos demissa per aures Quam quæ sunt oculis subjecta fidelibus, et quæ Ipse sibi tradit spectator: non tamen intus Digna geri, promes in scenam." De A. P. 179.

1. 58, l. 4. 'Tis I the siege must countenance.] None of the meanings of siege seem to give any probable sense to this clause, and the word is probably a misprint for "stage." Narcissus in contravention of the usual rules of tragedy is about to enact the last "tragicke scene" "coram populo" so to

- say. The words of the Chorus he tells us are "of little worth," and he himself must give effect to the catastrophe, "'tis I the stage must countenance," and bring forward "in scenam" what would in general be done out of sight. (Horace De A. P. 183-5.)
- P. 58, l. 10. Though they have past.] They, viz. the persons celebrated in these stories. To pass is to die. The Passing Bell preserves the meaning. The word occurs three times in Shakspere in this sense,
  - "Let him pass peaceably." 2 Hen. VI. iii. 3, 25.
  - "Thus might he pass indeed." Lear, iv. 6, 47.
  - "Let him pass." v. 3, 313.

and has now been revived and made current in Literature by the Laureate's poem, "The Passing of Arthur,"

"He passes to be King among the dead."

And got the golden vale.] Golden, as in the "golden age" both of the World, and of Latinity, is the best the purest; the Laureate uses it in the same sense in his "Golden Year:"

"'Tis like the second world to us that live,
'Twere all as one to fix our hopes on Heaven
As on this vision of the golden year."

The "vale" is from Virgil's account in the 6th Æneid:

"At pater Anchises penitus convalle virenti." 679.

 $\mathbf{And}$ 

"Interea videt Æneas in valle reducta." 703.

The more general term is the Elysian plain, or fields, Ἡλύσιον πέδιον. Od. iv. 563.

"Devenere locos lætos et amæna viræta Fortunatorum nemorum, sedesque beatas. Largior hic campos æther et lumine vestit Purpureo." Æn. vi. 638.

Pindar, Olymp. 2, in a splendid passage, has, " ἔνθα μακάρων νᾶσον ἀκεανίδες αὖραι περιπνέουσιν ἄνθεμα δὲ χρυσοῦ φλέγει," κ. τ. λ. which Tennyson puts into the mouth of his Ulysses,

"It may be we shall touch the Happy Isles
And see the great Achilles, whom we knew."

But in the Lotos Eaters (8, near the end,) another reproduction of Greek imagination, he reverts to the notion of the "vale,"

"Others in Elysian valleys dwell."

And again in the Morte d'Arthur:

"I am going a long way
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound."

An exquisite blending of some of the choicest lines of the Odyssey, descriptive of the Elysian plain, with his own;

οὐ νιφετὸς, οῢτ' ἃρ χείμων πολὺς, οὐτέ ποτ' ὅμβρος, ἀλλ' αἰεὶ Ζεφύροιο λιγυπνείοντας ἀήτας 'Ωκεανὸς ἀνίησιν, ἀναψύχειν ἀνθώπους. iv. 566.

And again of Olympus—

οὐτ' ἀνέμοισι τινάσσεται, οὕτέ ποτ' ὅμβρῷ δεύεται, οὕτε χιὼν ἐπιπίλναται ἀλλὰ μάλ' αἴθρη πέπταται ἀνέφελος, λευκῆ δ' ἐπιδέδρομεν ἄιγλη· τῆ ἐνὶ τέρπονται μάκαρες θεοὶ ἥματα πάντα. vi. 43.

P. 58, l. 11. From Artes bright eie.] If the preceding lines be read as parenthetical, these words would be connected with the end of the second line, "Sweet persuasive stories," derived from the poets, whose art is referred to throughout the stanza. "Artes bright eie" suggests the kindred passage:

"The poet's eye, in a fine frenzy rolling,

Doth glance from heaven to earth, from earth to heaven." M. N. D. v. 1. 12.

If, however, the third line be not parenthetical the occupants of "the golden vale" will be intended as having been indebted to the poets, who have sung of them, "for their local habitation, and a name."

P. 58, l. 11. Ascraes gentle vallies.] The mention of vallies may make the second of the above interpretations the more probable. The actual vallies

of Ascra, however, seem to have been anything but gentle, as we learn from Ovid:

"Esset perpetuo sua quam vitabilis Ascra,
Ausa est agricolæ Musa docere senis:
At fuerat terrà genitus, qui scripsit, in illà,
Intumuit vati nec tamen Ascra suo." De Ponto, iv. xiv. 31.

Hesiod, who is meant, thus honestly describes his fatherland, for having mentioned his father, who was a merchant of Cume in Æolia, and settled at Ascra; he adds:

Νάσσατο δ' ἄγχ' Ἐλικῶνος ὀϊζυρῆ ἐνὶ κώμη, "Ασκρη, χεῖμα κακῆ, θέρει ἀργαλέη, οὐδέ ποτ' ἐσθλῆ. Opera et Dies. 639, 40.

Hesiod is the "Ascræus senex" of Virgil's sixth eclogue, where, speaking of Gallus, he says:

"Hos tibi dant calamos (en accipe), Musæ, Ascræo quos ante seni." 69, 70.

Both Ovid in other passages and Propertius speak of him under the name "Ascræus." Ascra is on Mount Helicon, and in the territory of Thespiæ (the birth-place of Narcissus), from which it was 40 stadia distant.

- P. 59, l. 12. Tottering rockes.] Tottering is here used in the sense of dizzy. "causing giddiness," as in Lear, iv. 6, 12, "How fearful and dizzy 'tis to cast one's eye so low"; and hence equivalent to high.
- P. 59, l. 17. To send the time away.] The Latin equivalent is "fallere," as Ovid:
  - "Interea medias fallunt sermonibus horas, Sentirique moram prohibent." Met. viii. 651.
  - "Nec mihi, quærenti spatiosam fallere noctem, Lassaret viduas pendula tela manus." Heroid. Epist. i. 9.

Shakspere uses the verbs "beguile" and "wear away" for the same thought in M. N. Dream:

"How shall we beguile
The lazy time, if not with some delight?" v. 1, 40.

"Come now, what masques, what dances shall we have,

To wear away this long age of three hours." v. 1, 32.

It is expressed differently in L. L., "We will with some strange

Company of the compan

pastime solace them," iv. 3, 337. On which word see Trench on the Study of Words, Leet. i. p. 9.

P. 59, l. 18. Nimble Throate.] He uses the expression again, p. 62:

"Blessed be your nimble throates
That so amorously could sing."

King James VI. in his Translation of Du Bartas, L'Uranie, p. 25:

"The tone is pleasaunt of my sisters deir:
Yet though their throts make heaven and earth admire,
They yeld to me." \*

Nimble is from A.-S. nim-an, to take, seize, catch, and is applied by Shakspere to spirit, thought, wit, and in the Tempest to the lungs, "these gentlemen who are of such sensible and nimble lungs that they always use to laugh at nothing," ii. 1, 174.

P. 59, l. 22. Thus while the lark, &c.] The song in Cymbeline—a play written in 1609, but not printed till 1623 in the first folio—may perhaps be indebted to this stanza for the introduction of "the steeds" of Phæbus, of which there is no mention in the passages quoted in the Variorum ed. of 1821. There can be no doubt that Lyly's Alexander and Campaspe supplied Shakspere with the expressions "Hark! Hark!" and "Heaven's gate." Gifford, in a note on Ford's The Sun's Darling, ii. 1, p. 390, ed. 1827, says, "The lark is justly a favourite with our old poets; and I should imagine, from my own observations, that a greater number of descriptive passages might be found respecting him than the nightingale. A judicious collection of both would furnish not a few pages of surpassing taste and beauty." See Papers of Manchester Literary Club, vol. iii. 1877, for article on Shelley and the Skylark.

Her mounted tale.] V. and A. 853, 4:

"Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high."

and previously, Skelton in his "Garlande of Laurell," 533:

"Lyke as the larke Mountith on hy with her melodious lay."

<sup>\*</sup> The original has "leur gosier."

P. 59, l. 24. Her noates sweet orizons.] Prayers, through French orison, later oraison, from Lat. orationem, orare. Or is stem of os, the mouth, so properly "utterance." While most of our poets describe the lark's song, or earol, it is here made also a religious service, and in this Shakspere again agrees, for in Sonnet xxix, 11, 12, he writes:

"Like to the larke at break of day arising From sullen earth sings hymns at heaven's gate."

- P. 59, l. 25. Jove's high court.] Marlow, H. and L., "To Jove's high court," p. 17, and the early translation of Du Bartas in 1593 renders "Vers la voute du ciel," "Up to the court of Jove."
- P. 60, l. 8. Amaine unto the spring I made. So Shakspere in V. and A.:

"Sick-thoughted Venus makes amain unto him," 5.

- P. 60, l. 9. Finding beautie culling nakedness.] Whether we read these words separately, or as "beautie-culling nakedness," they seem to be intended to express "obtaining a clear view of his own beautie." Nakedness in Shakspere, Much Ado, "That which appears in proper nakedness," iv. 1, 177. is explained "openness to view," in Schmidt's Lex.
- P. 60, l. 10 Sweet love reviving.] That is, making good in his imagination all that he had lost while pining away by the fountain, a change which Ovid thus notices:

"Attenuatus amore—
Et neque jam color est misto candore rubori
Nec corpus remanet, quondam quod amaverat Echo." Met. iii. 487.

P. 60, l. 13. *Imbracing sighs*.] A line in Lord Surrey's Sonnet at Windsor may illustrate this expression. He says:

"The heavy charge of care Heaped in my breast, breaks forth against my will In *smoky sighs* that overcast the air." p. 50.

On this Dr. Nott observes "that the hyperbole is extravagant." Surrey suffered himself to be betrayed into the use of the latter by his partiality to his master Petrarch (Son. 247, Part 2):

"I'ho pien di sospir quest' aer tutto."

As Surrey eopied Petrarch so did Sackville copy Surrey:

"With smoke of sighs sometimes I might behold

The place all dim'd, like to the morning mist."

Mirror for Magistrates, fol. 222.

In a subsequent passage he borrows the very expression:

"So strove he thus awhile as with the death,
Now pale as lead, and cold as any stone:
Now still as calm, now storming forth a breath
Of smoky sighs."

Both here, and before, p. 43, "Imbrace thou sighs, with teares I'll fil the aire," there may be some imitation of this hyperbolical language—and they embraced the smoke of sighs as Æneas would have embraced the shade of Anchises:

"Ter conatus ibi collo dare brachia circum;
Ter frustra comprensa manus effugit imago
Par levibus ventis volucrique simillima somno." Æn. vi. 700.

P. 60, l. 14. Amidst the spring I leapt. Marlowe, H. and L.:

"Let it suffice

That my slack muse sings of Leanders eyes: Those orient cheeks and lips, exceeding his That *leapt into the water* for a kiss Of his own shadow, and despising many Died ere he could enjoy the love of any."

P. 60, I. 16. Shaddowes wanting appetite and sence.] Compare the language of Venus to Adonis.

"Fie, lifeless picture, cold and senseless stone,
Well-painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred." 211.

P. 60, 1. 20. Cephisus.] The author inserts here a marginal note, "Ovid 3. Met. Narcissus fuit Cephisi fluvii ex Liriope nympha filius." Why? It seems not improbable that instead of Cephisus in the text of the poem the reading should be Cephisius, a name once applied to Narcissus by Ovid,

"Jamque ter ad quinos unum Cephisius annum Addiderat." Met. iii. 351:

and that the note was added to explain and justify this introduction of the name. In the preceding line Narcissus speaks, "Pardon my tale, for I am

going hence," and in the following one, "And thus my candle flam'd, and here burnt out," so that it would seem more in keeping to take "Cephisus now freezed" to be descriptive of his death rather than of the effect produced on his father by that event. The words also that complete the line, "Whereat the Sea-nymphs shout," confirm this view, as they are evidently a rendering of Ovid's lines,

"Planxere sorores
Naïdes, et sectos fratri posuere capillos."

"Freez'd" imports both the dying, "froze the genial current of the soul," in a sense different from Gray, and then "death's eternal cold," as in Shakspere's Sonnet, xiii. 12. If, however, "Cephisus" must be retained in the text, and understood of the river, it may be noted that Statius has the phrase, "Cephissi glaciale caput." Thebaid. vii. 349; an icy coldness which we must suppose to have been suddenly intensified through horror at his son's untimely end.

Sea-nymphs.] The Oceanides are properly the sea-nymphs—but as "sea" is used for the element of water in general

"Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies,
To his confine." Hamlet, i. 1, 153.

so sea-nymphs is here an allowable translation of "Naiades," who are properly Water-nymphs, as in the Tempest:

- "You Nymphs, call'd Naiads, of the windring brooks With your sedged crowns, and ever-harmless looks, Leave your crisp channels." iv. 128.
- P. 60, l. 21. And thus my candle flam'd, and here burnt out.] A Shaksperian phrase, candle being used as a symbol of life.
  - "Here burns my candle out; ay, here it dies,
    Which, whiles it lasted, gave King Henry light." 3 Hen. VI. 6. 1.
  - "Out, out, brief candle." Maebeth, v. 5, 23.

The former of these two plays was probably known to our author, as it is supposed to have been written about 1592-4.

P. 61, l. 1. Scarring.] Wounding, "and leaving a permanent mark behind." See Wyatt's Poems. "The Lover describeth his restless state."

"The wound, alas! hap in some other place,
From whence no tool away the scar can raze." P. 16. (Aldine 16.)

To his unkind Love.

"In deep wide wound the deadly stroke doth turn
To cured sear, that never shall return." P. 45. (Aldine 53.)

The sense evidently is "The stroke made a wound which though cured leaves a scar that never can be removed." Nott.

He has the same expression in an epigram, "Wyatt being in prison to Bryan."

"Sure I am, Bryan, this wound shall heal again, But yet, alas! the scar shall still remain." P. 72. (Ald. 176.)

And introduced it into his "Oration to the Judges after the Indictment and the Evidence." "These men thinketh it enough to accuse; and, as all these slanderers use for a general rule, whom thou lovest not, accuse; for though he heal the wound, yet the scar shall remain." p. 291. (Ald. lxiii.) It received the imprimatur of Lord Surrey, in his "Exhortation to learn by others troubles." p. 51. (Ald. 68.)

"Yet Solomon said, the wronged shall recure:
But Wyatt said true; 'The sear doth aye endure.'"

Such passages doubtless influenced Shakspere in Lucrece

"Bearing away the wound that nothing healeth The scar that will despite of cure remain." 732.

And intensify the depth of meaning in Romeo's reply to Mercutio "He jests at scars, that never felt a wound." ii. 2, 43.

- 1. 61, l. 1. Bewitching.] R. and J. "Alike bewitched by the charm of looks." Lovers Complaint, "Consents bewitch'd, ere he desire, have granted." 131.
- P. 61, l. 2. Tell.] Should this be tels as in lines 3 and 5 of the stanza?

  To hurt it selfe.] Nash in Pierce Peniless (1592) says, that Cornelius Agrippa wrote against learning, "against which he could neuer have lifted his penne if herself had not helpt him to hurt herselfe." p. 39.
- P. 61, l. 5. Womens showes are pelfe. This seems more appropriate to Procris than to anything in the poem of Narcissus. There is a curious passage in Strype's Life of Aylmer Bp. of London (d. 1594), "Speaking of the pride

of women and of their excess when the nation wanted necessary defence, he thus accosted them: 'Oh! ye English ladies learn rather to wear Roman hearts than Spanish knacks: rather to help your country, than hinder your husbands; to make your Queen rich for your defence, than your husbands poor for your gearish gayness. If every one of you would employ your rings and chains, or the price of your superfluous ruffs, furs, fringes, and such other trinkets, upon the necessary defence of your country, I think you should make the Queen much richer, and abler to meet with your enemies, and yourselves much the honester." Chap. xiii. p. 180, ed. Oxford, 1821.

P. 61, l. 6. Constancies as flowers.] In 1575 was published "A small Handfull of Fragrant Flowers, &c. by N. B" (often assigned to Nieholas Breton, but disavowed by Dr. Grosart, Memorial-Introduction to Breton, p. lxxiii., and attributed by him rather to Nathl. Baxter) in which the author begins

"Dear Dames, your sences to revive
Accept these flowers in order here:
The first resembleth Constancie
A worthy budde of passing fame."

Our author, however, likens Women's Constancies to flowers as being so evanescent; like St. James, "because as the flower of the grass he shall pass away. For the sun is no sooner risen with a burning heat, but it withereth the grass, and the flower thereof falleth, and the grace of the fashion of it perisheth." i. 10, 11, and Isaiah, xl. 6, 7, 8, "All flesh is grass, and the goodliness thereof is as the flower of the field. The grass withereth, the flower fadeth, because the Spirit of the Lord bloweth upon it: surely the people is grass. The grass withereth, the flower fadeth; but the word of our God shall stand for ever." So Psalm ciii. 15, 16. Compare Cymbeline, ii. 4, 110–113, and ii. 5, 29–32.

- P. 61, l. 13. Divinely dreampt.] The Poet according to Horace (Sat. i. 4, 43) is one "Cui mens divinior," as well as the "Os magna sonaturum," has been given. To dream is often used for to imagine, to think, with of, or on. "The verb is formed from the noun, A.-S. dream, (1) a sweet sound, music. (2) joy, glee. The sense of vision arose from that of happiness: we still talk of a dream of bliss." Skeat in v.
- P. 61, l. 14. Visedly.] For advisedly. The Dictionaries do not give "visedly." P. 61, l. 15. Slow Muse.] Marlowe, H. and L. has "my slack muse." p. 8.

- P. 61, I. 15. Benempt.] Taken away. Beniman (Sax.) to take away, Benimen Mid. English; and "to nimm or take as late as by Fuller." Trench, English Past and Present. Lect. iii. p. 102.
- F. 61, I. 16. Skonce. The head. In the Comedy of Errors, ii. 2, 34-38, there is a play on the different meanings of this word: "Sconce call you it, so you would leave battering I would rather have it a head; an you use these blows long I must get a sconce for my head and insconce it too." "In the sense of head sconce is now comic or ignoble." Trench, English Past and Present, Lect. iii. p. 130. It is derived from the Latin absconsa, sconsa, consa=lanterna, and from the semicircular form of these, like the skull or pate, has come to be used for the head. See Ducange, Glossar. in Absconsa. Lee's Glossary of Liturgical Terms under "Mortar," and the illustration from an old English mortar or sconce in Magdalen College Chapel at An "absconsa" was a dark lantern used by the monks in going round the dormitories—from abscondere, which has absconsum, as well as The meaning of the word (says Wedgwood in v.) is someabs conditum.thing to conceal or cover one from the enemy—a sconce being a small fort or block house—esconsail a screen or shelter—and "absconsa candela" a light hidden—and hence that which holds a light, without the notion of concealing it.

Aslackt.] The form "slakt" occurred on p. 4. Aslake is used by Chaucer, Surrey and Spenser.

P 61, l. 21. Equipage.] Spenser, Shepheard's Calendar, October, 112-114, the Eelogue being on Poetry,

"How I could rear the Muse on stately stage And teach her tread aloft in buskin fine, With queint Bellona in her equipage."

Where the glosse explains equipage, as order. Equip, Fr. equiper, to fit out, Icelandic skipa to arrange, set in order; closely related to Icel. skapa to shape. Skeat in v. Verstegan in his "Restoration of Decayed Intelligence," 1605, chap. 7 has a story about this word. "A principall Courtier writing from London to a personage of authority in the North willed him among other things to equippe his horses. This word proving unintelligible to all whom he consulted, at last a Messenger was sent to London to the Court to learne the meaninge thereof of the Writer of the Letter."

It seems to have been thought an affected word. John Davies of Hereford writes

"And though I grieve, yet cannot choose but smile

To see some modern Poets seed my soile

With mighty words that yeald a monstrous crop,

Which they do spur-gall in a false-gallop.

Embellish, Blandishment, and Equipage,

Such Furies flie from their Muse' holy rage.

And if perchance one hit on Surquedry,

O he writes rarely in sweet Poesy!

But, he that (point-blank) hits Enveloped,

Hee, (Lord receave his Soule) strikes Poetry dead."

Papers Complaint 113—122, in his Scourge of Folly, p. 233.

He adds in a marginal note "These words are good: but ill us'd: in overmuch vse savouring of witlesse affectation."

- P. 62, l. 1—3. These lines are obscure, et "Davus sum non Œdipus." May it be that the two former refer to himself; "eies" meaning "images" (as above "I cannot cunningly make an image to awake"), my imaginations are broken, imperfect, hazy ("light blearing"), my pen cannot "turn them to shape" as the true "poet's pen" does—while such as I have just spoken of, and whom I am now about to enumerate, "devize magick-spels" that charm and delight by their perfect realization of the poet's imaginings."
- P. 62, l. 4. Collyn.] On p. 28 there is the marginal note "He thinks it the duetie of every one that sailes to strike maine-top before that great and mighty Poet Collyn." He referred to him also on p. 12. The first Eclogue of the Shepheard's Calendar is by Colin Clout, on which E. K. has this Glosse: "Colin Clout is a name not greatly used and yet have I seen a poesie of M. Skelton's under that title. But in deede the worde Colin is French, and used of the French Poet Marot (if hee be Worthie of the name of a poet) in a certaine Æglogue. Under which name this poet secretly shadoweth himselfe." See the Commendatory Poems in Todd's edition—to which add N. Breton's Melancholike Humours, p. 15, 16, ed. Grosart, pp. 69-72, ed. Brydges, Lee Priory. Return from Parnassus, i. 2, p. 211, and Sir J. Oldcastle, p. 194. Roxb. Club. ed.

"O grief that Spensers gone! With whose life heavens a while enricht us more, That by his death wee might be ever pore."

- P. 62, l. 8. Nourish.] The verb is here used intransitively, as in Bacon's Essay, xix. 149, "For their merchants; they are vena porta, and if they flourish not, a kingdom may have good limbs, but will have empty veins, and nourish little." Dr. Abbott notes, "Here used intransitively, to gain flesh," Lat. "empty veins, and a lean habit of body." In the last line of this poem "nourish" is an active verb.
- P. 62, l. 10. Albion's glorie.] "In That Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdom in Faery Land." Spenser's letter to Sir W. Raleigh prefixed to the F. Q. Barnabe Barnes in his Parthenophil, 1593, thus alludes to the same:

"Here Colin sittes beneath that oken tree Eliza singing in his layes." Canzon 2, p. 106.

P. 62, I. 11. Sidney's honor.] "The Shepheard's Calendar—entitled to the noble and vertuous Gentleman, most worthie of all titles both of learning and chivalry, Maister Philip Sidney. To his Booke:

"Goe little Booke! thy selfe present,
As childe whose parent is unkent,
To him that is the President
Of Noblenesse and chevalree."

The first edition was in 1579, others in 1581, 1586, 1591. It was not till 1595 that Spenser published his Colin Clout, and with it Astrophel and the subsequent Elegies on Sir Philip Sidney.

- P. 62, l. 12. Stories.] This refers to the F. Q., and the Eglogue two lines below to the Shepheard's Calendar, the fourth Eglogue in which is specially in praise of Q. Elizabeth. Drayton, "To the Reader of his Pastorals," says. "Spenser is the prime Pastoralist of England," p. 431, ed. Chalmer's Poets.
- P 62, l. 16. Deale we not with Rosamond.] He refers here to Samuel Daniel, whose "Delia, contaying certayne Sonnets, with the Complaint of Rosamond," was printed three times in 1592, and twice in 1594. Does the word "deale" involve a punning allusion to Delia? Nash, Pierce Penilesse (1592), p. 40, "You shall finde there goes more exquisite paynes and purity of wit to the writing of one such rare poem as Rosamond, than to a hundred of your dunsticall sermons." Gabriel Harvey, in Pierce's Supererogation (1593), p. 191, "In Kiffin, Warner, and Daniell, in an

hundred such vulgar writers, many things are commendable, divers things notable, some things excellent." John Dickinson in his Shepheard's Complaint (c. 1594), p. 4, alludes to Rosamond:

"Nec placuere minus viridi dignissima lauro Aurifluis fœcunda metris Sidnœia scripta, Et laudes Rosamunda tuæ."

Like our author, Richard Barnfield, at the beginning of his Prayse of Lady Pecunia, 1598, says:

"I sing not of Angellica the faire,
Nor of sweet Rosamond old Clifford's heire."

P. 62, l. 15.] In the Return from Parnassus, acted at St. John's, Cambridge, 1606, we find:

"Sweet honey-dropping Daniel doth wage
War with the proudest big Italian,
That melts his heart in sugar'd sonetting;
Only let him more sparingly make use
Of others' wit, and use his own the more,
That well may seorn base imitation." i. 2, p. 213, ed. 1773.

P. 62, l. 16. Our sawe will coate.] This implies high praise of Daniel's poem, for our author declares that if he were himself to write on that subject the world would disregard his work. To coate is to pass by, to pass the side of another, from costoyer, O. Fr. It is used by Shakspere, Hamlet, ii. 2, 230, "We coted them on the way, and hither they are coming." L. L. L. iv 3, 87, "Her amber hair for foul hath amber coted," i.e, hath so far passed amber as to make it seem foul. It is a term borrowed from sporting. both in buck hunting, for which see Return from Parnassus (Origin of Drama, iii. p. 238), and coursing. This latter is fully described in Drayton's Polyolbion, song xxiii. p. 353, ed. Chalmer's Poets:

"When each man runs his horse, with fixed eyes and notes Which dog first turns the hare, which first the other coats."

There is a noun of the same meaning. Drayton, ibid.:

"But when he cannot reach her This giving him a coat, about again doth fetch her."

From Nares's Glossary in v.

P. 62, l. 17. Amintas.] Thomas Watson, "a notable Poet," as Gabriel Harvey

styles him in "Pierce's Supererogation," p. 39, wrote "Amyntas" in 1585, in consequence of which his contemporaries applied that name to him. He died in 1592. Barnfield thus commemorates him, in 1596:

"And thou my sweete Amintas, vertuous minde,
Should I forget thy Learning or thy Love,
Well might I be accounted but vnkinde,
Whose pure affection I so oft did prove:
Might my poore Plaints hard stones to Pitty move,
His losse should be lamented of each creature,
So great his Name, so gentle was his nature."

The Shepheard's Content, xix. In Affectionate Shepheard, p. 42.

and again in the same poem:

"By thee great Collin lost his libertie,
By thee sweet Astrophell forewent his ioy;
By thee Amyntas wept incessantly,
By thee good Rowland liu'd in great annoy." Ibid. xxxiii. p. 47.

John Dickenson also, perhaps a little earlier, in "The Shepheard's Complaint," n. d., but about 1593 or 4, p. 4, ed. Grosart, 1878:

"Vidit Amor, visos legit, lectosque probavit, Anglia quos de se libros musæque Britannæ Composuêre: Deo placuit mutatus Amintas Veste nitens propria, et Romana veste decorus."

A passage in Spenser's "Colin Clout," 432-443, published in 1595, may refer to him under the name Amyntas, though Todd understands it of Ferdinando, Earl of Derby, who is so called by T. Nash in Pierce Penilesse, p. 91. For full particulars of Thomas Watson see Arber's edition, in "English Reprints," with the account prefixed of his writings.

- P. 62, l. 17. Leander.] Christopher Marlowe, who died in 1593. His works have been well edited by Dyce in 3 vols. Lond. 1850, with an excellent account of his Life and Writings. Our author was evidently much indebted to the study of his Hero and Leander, from which Shakspere quotes, "Who ever lov'd that lov'd not at first sight?" in As You Like It, iii. 5, 82.
- P. 62, I. 18. Deere sonnes of stately kings.] True and worthy descendants of former great poets. King is often used for one pre-eminent. Two Gent. of Verona, iv. i. 37, of outlaws, "This fellow were a king for our wild

faction," and so 67. Burns in Willie brew'd a peck o' maut, "Wha last beside his chair shall fa' Shall be the king amang us three."

- P. 62, l. 21. Adon.] This shortened form is used by Shakspere in Venus and Adonis:
  - "Nay then, quoth Adon, you will fall again." 769.
  - "And yet, quoth she, behold two Adons dead." 1070.

#### and in the Passionate Pilgrim:

- "A brook where Adon used to cool his spleen." 76.
- "For Adon's sake a youngster proud and wilde." 120.

It stands here no doubt for the great Poet himself.

- P. 62, l. 21. Deafly masking.] "Maskt" was used before, p. 57, for acting, so it may here indicate both his acting, and the skill with which he makes his characters move through his plays with appropriate sentiments, "rich conceited." Deafly is also written "deffly" and "deftly." "Deft-deff, neat, skilful, trim. A.-S. dæfe, dæfte, gedefe, fit, convenient; gedafan, gedafnian, to become, behove, befit; gedæftan, to do a thing in time, take the opportunity, to be fit, ready." Wedgwood in v.
- P. 62, l. 25. And had not love herself intreated.] This seems to refer to his poems Venus and Adonis, and Lucrece, and possibly others circulated in MS. according to the then practice, whereby he gained "baies," though if he had chosen subjects of a different character he would have been equally successful, "other nymphs would have sent him baies."
- P. 63, l. 1. The first two stanzas present considerable difficulties, both as to the person alluded to, and in the terms by which he is indicated, which are so vague as to make identification a mere matter of conjecture.
- P. 63, l. 1. Purple.] This is defined to be a colour produced by the union of blue and red, the red predominating. Or as given by Littré in his French Dictionary, under Pourpre, "Matière colorante d'un rouge foncé et éclatant. (2.) Par extension, rouge. (3.) Couleur d'un beau rouge foncé qui tire sur le violet. Adjectivement. Qui est de la couleur de la pourpre." Thus, like the Latin purpureus, it includes divers shades of colour, violet, rose-red, other shades of red, and is diversly applied. Spenser uses it of the "hues of the rich unfolding morn," "soone as the

morrowe fayre with purple beames," F. Q. ii. 3, 1, to which his contemporary, Barnabe Barnes, applies the epithet scarlette:

"Before bright Titan rais'de his teame,
Or louely morne with *rosie* cheeke
With *scarlette* did'e the easterne streame."

Parthenophil and Parthenophe, Ode 16, p. 130, ed. Grosart.

In the present passage, therefore, it probably means some shade of red, and would be applicable to the robes of peers, judges, and perhaps to the law as a profession. *Purpura* was thus used in Latin, as in the Consolatio ad Liviam:

"Jura silent, mutæque tacent sine vindice leges, Adspicitur toto purpura nulla foro." 185, 6.

and in England, as in an epigram on the sudden death of a Law Knight (perhaps Sir John Davies):

"How durst thou sawcie death intrapp
This purple gowne, this golden eapp?"
Farmer, MS. Chetham Society, vol. xc. 1873, p. 193.

P. 63, l. 1. Roabes. These may be the robes of the Knights of the Garter. Ashmole, in his History of that Order, p. 209, says "The Colour of these Mantles is appointed by the Statutes to be Blue; and of this coloured Cloth was the first Robe made for the Founder, by which, as by the ground-work of the Royal Garter it is not unlike, he alluded (in this no less than that) to the Colour of the Field in the French Arms, which a few years before he had assumed in Quarter with those of his kingdom of England." This continued to be the colour till the reign of Philip and Mary, as Ashmole proves by references. "But in Queen Elizabeth's reign (upon what ground is no where mentioned) the Colour of Foreign Princes' Mantles was changed from Blue to Purple" (for proof divers instances are cited). "Thus the Purple Colour came in, and continued till about the 12th year of King Charles the First, when that Soveraign (having determined to restore the Colour of the Mantle to the primitive Institution, namely, a rich Celestial Blue gave directions to Mr. Peter Richaut, Merchant (afterwards knighted by him), to furnish himself with a parcel of Velvets of that Colour from Genoa . . . . . . . for new Robes against the following St. George's day," p. 210.

P. 63, l. 1. Distaind.] The verb distain (Old French, desteindre) is (1) to take the colour out of a stuff, to sully, to dishonour, which force it has in Shakspere; but (2) it means to tinge with another colour, and is so used by Dryden (see Worcester's Dictionary), and, I think, in the present line.

P. 63, l. 2. Amid'st the center of this clime.] Geographically this would be somewhere about Leicester, according to Shakspere in Richard III.:

Richmond. "This foul swine
Lies now even in the center of this isle,
Near to the town of Leicester, as we learne." v. 2, 10-12.

and to Sir John Beaumont, in his Bosworth Field:

"Now strength no longer Fortune can withstand,

I perish in the center of my land." (Six lines from end of the Poem.)

There may, however, be a reference to the Midland Counties generally. But politically, socially, and as connected with literature, London would be the centre then as now. T. Nash, in Pierce Penilesse, implies this when he says of poets, "That they have cleansed our language from barbarisme, and made the vulgar sort here in London (which is the fountaine whose rivers flowe round about England) to aspire to a richer puritie of speech than is communicated with the comminaltie of anie nation under heaven," p. 41. And again he speaks of "our countrymen, that lyve out of the echo of the courte" (p. 92), as if that were the heart of the kingdom; and "center" is used for the soul or heart, see pp. 13, 19, and note at p. 235.

- P. 63, l. 8. Done.] The auxiliary verb, have, is here omitted.
- P. 63, l. 10. Tilting under Frieries.] A Friary is a Monastery or Convent of Friars, and after the suppression of the several Orders the name remained, when Theatres had taken the places of the buildings previously set apart for the Religious Life. At any rate this had happened with the Black Friars, where was one of the theatres of the company to which Shakspere belonged. Hence "tilting under Frieries" may refer to acting, as in plays there are opposing forces, a Richard and a Richmond in array one against the other, or may include writers for the stage, who bring about mock combats and spectacles, just as tilting is an imitation of the encounters in warfare.

After the above explanations of some of the more difficult phrases, a conjecture must be hazarded as to the person meant. He must be (1) "in purple robes distained;" (2) "one whose power floweth far;" (3) one of "a bewitching pen;" (4) of a "golden art;" (5) one that "differs much from men tilting under Frieries;" (6) one who is "amidst the center of this clime; " (7) one that "ought to have been the onely object and the star of our rime." Whoever then he was, he must have been a person of noble birth—not like actors, clothed for a few hours with the trappings of royalty and rank, yet all the while simply personating the great—and of high natural and acquired mental endowments. To this he must have added influence and power—and this perhaps gained by the practice of the law. There must have been some reason why he ought to have been the only object and star of the poet's rime, and some reason also why he could not be openly designated by any poetical title, as others were by Collin, Rosamond, Amintas, Leander, Adon; while he must be looked for "amidst" the center of this clime, not in or at merely but "amidst," as if one of a body or company such as the frequenters of a court would be. The poem having been entered (probably) in the Stationers' Register in 1593 and published in 1595, all the above requisites must be found concentrated in some personage about that time.

I. Altogether most of the conditions laid down in these two stanzas, if not all, are satisfied by Thomas Sackville, Lord Buckhurst, afterwards Earl of Dorset. His pen might well be called "bewitching," and "his art golden," from the excellence of the "Induction" which he prefixed to the Legend of Henry Stafford, Duke of Buckingham, in the Mirror for Magistrates, and of that Legend itself; as well as from his having written the first genuine English Tragedy, "Gorboduc," or, as it was afterwards entitled, "Ferrex and Porrex," of which Warton says "that the language has great purity and perspicuity, and is entirely free from tumid phraseology." Hist. of Eng. Poetry, sect. lvi. vol. iv. p. 186.

Further, as a writer of tragedy he differed much from those who followed "men tilting under Frieries," of whom Warton goes on to say "that when play-writing had become a trade, our poets found it their interest to captivate the multitude by the false sublime, and by those exaggerated imageries and pedantic metaphors, which are the chief blemishes of the scenes of Shakespeare, and which are at this day mistaken for his capital

beauties by too many readers." Ibid. p. 186. From a line at the end of the next stanza, "Hath alike the Muses staide," applied to Sylvester, we see that the person here alluded to had given up writing poetry, which was the case with Sackville; whose "Induction" and "Legend" were first published in the second edition of the Myrrour for Magistrates in 1563; and his Tragedy of Gorboduc (exhibited in the Hall of the Inner Temple in 1561) was printed in 1565, and again in 1571. Meanwhile, his "eminent accomplishments and abilities having acquired the confidence and esteem of Queen Elizabeth, the poet was soon lost in the statesman, and negotiations and embassies extinguished the milder ambitions of the ingenuous Muse." "Nor is it foreign to our purpose to remark that his original elegance and brilliancy of mind sometimes broke forth in the exercise of his more formal political functions." He was frequently disgusted at the pedantry and official barbarity of style with which the public letters and instruments were usually framed, and Naunton relates that "his secretarie had difficulty to please him, he was so facete and choice in his style." Even in the decisions and pleadings of the Star Chamber, that rigid tribunal, which was never esteemed the school of rhetoric, he practised and encouraged an unaccustomed strain of eloquent and graceful oratory, on which account, says Lloyd, "so flowing was his invention, that he was called the Star Chamber bell." Warton, iv. 34, 35. He was made a peer by the title of Lord Buckhurst in 1567, a Knight of the Garter in 1589, and succeeded Sir Christopher Hatton in the Chancellorship of the University of Oxford in 1591, when the Queen condescended to solicit the University in his favour, and in opposition to his competitor the Earl of Essex.

Now if Thomas Edwards were an Oxford man, as is not improbable, he might fairly say that such a Chancellor "Should have bene of our rime The onely object and the star;" and if he were at this time a resident in the University he might use such a phrase as "I have heard saie doth remaine Amidst the center of this clime, One whose power floweth far, Eke in purple roabes distain'd;" this great personage being a Knight of the Garter, a Lord of the Privy Council, a Commissioner for divers purposes, and Magn. Pincerna Angliæ, high in the favour of the Queen, and destined shortly to succeed Lord Burleigh as Lord High Treasurer of England. Yet be it said to the credit of Thomas Edwards that he "would have

honored him with baies," not for all these high distinctions, but for his skill as a poet, of "bewitching pen," and "golden art," "who could (if he would) have done the Muses objects" to the world.

If it be asked why he did not name him directly, or by some nom de plume, I can only suggest that the poet's modesty and sense of respect would not allow him to take any liberty with one so high in rank and station, and especially with the chief officer of his own University, if indeed Edwards were an Oxford man. The others whom he does name are poets, men of his own station and pursuits, with whom he considered himself to be on equal terms socially, though acknowledging their superiority to himself as votaries of the Muses. "Poets that divinely dreampt, Telling wonders visedly, My slow Muse have quite benempt;" and afterwards, "Yourselves know your lines have warrant, I will talk of Robin Hood."

If the phrase "Eke in purple roabes distain'd" limits the competitors to those who were Knights of the Garter, no one remains but the Earl of Essex, as no other members of that order in the reign of Elizabeth have any pretensions to literary distinction.

In some, but only in a few respects, viz. as a Knight of the Garter, a man of power at Court, and of general ability, these two stanzas may refer to the Earl of Essex, allowance being made for the flattering language then customary. Warton, in his History of English Poetry, section lviii. writes, "Coxeter says that he had seen one of Ovid's Epistles translated by This I have never seen; and, if it could be Robert Earl of Essex. recovered, I trust it would be valued as a curiosity. A few of his sonnets are in the Ashmolean Museum, which have no marks of poetic genius. He is a vigorous and elegant writer of prose. But if Essex was no poet, few noblemen of his age were more courted by poets. From Spenser to the lowest rhymer he was the subject of numerous sonnets or popular ballads. I will not except Sydney. I could produce evidence to prove that he scarce ever went out of England, or even left London, on the most frivolous enterprise, without a pastoral in his praise, or a panegyric in metre, which were sold and sung in the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established; and among other instances which might be brought, on his return from Portugal in 1589 he was complimented with a poem, called 'An Egloge gratulatoric entituled to the right honourable and

renowned shepherd of Albion's Arcadie, Robert Earl of Essex, and for his returne lately into England.' This is a light in which Lord Essex is seldom viewed. I know not if the Queen's fatal partiality, or his own inherent attractions, his love of literature, his heroism, integrity, and generosity, qualities which abundantly overbalance his presumption, his vanity and impetuosity, had the greater share in dictating these praises. If adulation were anywhere justifiable, it must be when paid to the man who endeavoured to save Spenser from starving in the streets of Dublin, and who buried him in Westminster Abbey with becoming solemnity. Spenser was persecuted by Burleigh because he was patronised by Essex." (iv. 248, ed. 1824.) The few poems of this unfortunate nobleman that have come down to us have been printed by Dr. Grosart in The Fuller's Worthies Library, Miscellanies, vol. iv. and some of them by Archdeacon Hannah in his Courtly Poets, 1875. But they would hardly justify such terms of praise as Edwards bestows on the unnamed personage for a "bewitching pen," "golden art," and general poetic ability. So the claim of Essex must be dismissed.

The conjecture that Sackville, Lord Buckhurst, was alluded to by Edwards in these two stanzas may receive some confirmation from the terms in which he is spoken of by Richard Niccols in his Notice "To the Reader" in the 1610 edition of the "Mirour for Magistrates" (reprinted by Hazlewood in his Introduction, p. xxx), where on A. 4, verso, he speaks of "that golden Preface called M. Sackuil's Induction;" and again in a subsequent Notice "To the Reader," at p. 253 (reprinted by Hazlewood, vol. ii. p. 11), he writes, "I purpose only to follow the intended scope of that most honorable personage, who, by how much he did surpass the rest in the eminence of his noble condition, by so much he hath exceeded them all in the excellencie of his heroicall stile, which with a golden pen he hath limned out to posteritie in that worthy object of his minde the Tragedie of the Duke of Buckingham, and in his preface then intituled Master Sackuil's Induction. This worthie President of learning, intending to perfect all this storie himselfe from the Conquest, being called to a more serious expense of his time in the great State-affairs of his most royall Ladie and Soueraigne, left the dispose thereof to M. Baldwine, M. Ferrers, and others." This passage is almost a prose rendering of Edwards's lines. Another early testimony to his poetic ability is in

Cooper's Muses Library, 1738, supposed to be the work of Oldys: "The Induction by Mr. Sackville is indeed a Master-Piece; and if the whole could have been completed with the same Spirit, it wou'd have been an Honour to the Nation at this Day; nor could have sunk under the Ruins of Time. But the Courtier put an end to the Poet, and he has left just enough to eclipse all the Writers that succeeded Him in the same Task; and makes us wish that his Preferment had been at least a little longer delav'd. The Reader, in this Performance, will see that Allegory was brought to great Perfection before Spencer appear'd, and that, if Mr. Sackville did not surpass him, 'twas because he had the Disadvantage of Writing first. Agreeable to what Tasso exclaim'd on seeing Guarini's Pastor-Fido, 'If he had not seen my Aminta He had not excell'd it!'" Mr. Hazlewood speaks of "his unrivalled genius," Intro. p. xl. and prints at p. xiv. a letter from Sir Egerton Brydges, who attributes to him "high fancy, vigorous talents, conscious grandeur of genius." While after entering into public life "his vigorous and inspired hand might no longer possess either the impulse, or the skill, or the strength, to strike the lyre, which formerly returned to his touch alternate strains of sublime morality and glowing description." See also his remarks in his edition of Collins's Peerage, vol. ii. 119-145. The Works of Thomas Sackville, Lord Buckhurst, were printed at the Chiswick Press by C. Whittingham for J. Russell Smith in his "Library of Old Authors," 1859, 12mo. under the editorial care of his descendant, the Hon. and Rev. Reginald W. Sackville-West, M.A. who has since succeeded to the Earldom of De La Warr.

11. If "purple roabes" may mean a Nobleman's robes, it gives some colour to the conjecture of Professor Dowden, that Vere, Earl of Oxford, may have been intended, "as his reputation stood high as a Poet, and Patron of Poets." Puttenham names him first among the crew of courtly makers: his poems are almost all amorous (? not tilting under Frieries). Spenser has a Sonnet to him, in which he speaks of "the love that thou didst bear To th' Heliconian Nymphs, and they to thee." His "power flowed far," as he was Lord High Chamberlain of England. He had contributed to the Paradyse of Dainty Devyses, signing E. O. or E. Ox., and to the Phœnix Nest in 1593. One of his Poems is a Vision of a Fair Maid ("clad all in coulor of a Nun and coverèd with a Vaylle") who complains of love,

and gets Echo answers of "Vere." Another (? referred to by Edwards) represents himself as "wearing black and tawny" and "no bays, because he is a rejected lover, and as leading an ankers life." He was said (by Coxeter) to have translated Ovid, which would connect him with Narcissus, but no one has ever seen his Ovid. He died in 1604. (From a letter addressed to Mr. Furnivall by Professor Dowden.)

Mr. Arber writes: "I do not know who was meant by Edwards. I do not know whether Lord Henry Howard wrote verse. He was a voluminous writer of unprinted books. Evidently the person intended is such a nobleman, who did not print." (Letter to Mr. Furnivall.)

The Rev. Richard Hooper writes: "There is a hint, 'amidst the center of this clime,' which points to Warwickshire. Query whether Kenilworth and the younger Robert Dudley, who had the reputation of being one of the finest gentlemen in England, and wrote several works, before and after he left England. He appears to me a very probable person for Edwards to allude to." (From a letter to myself.)

Mr. Furnivall writes: "To me the verses point to a man of high rank, or high birth, who was an orator or writer. I expect that 'men' should be read without the , that follows it, and 'tilting' is like Warner's 'tilt,' show in writing. Can it be Essex? or Raleigh? But none of us can suggest a man for this center hero." (From letters addressed to myself and Mr. Gibbs.)

Our lamented friend the late Rev. H. O. Coxe, Bodleian Librarian, thought that from the mention of "purple roabes" some K.G., perhaps Essex, was meant; but with his keen insight could not see how the particulars in the following stanza could justly be understood as relating to him.

III. On the hypothesis that "purple roabes distained" must be interpreted of the robes of Knights of the Garter, or Noblemen, Sackville, Essex, and others, have been contemplated as likely to be the poet intended by Edwards, and the verdict has been given in favour of Sackville, as fulfilling most completely the several conditions specified. But if "purple roabes" may be applied to a member of the Legal Profession, then Francis Bacon may have strong claims for consideration. He had a "bewitching pen" and "golden art"—he lived "amidst the center of this clime"—as a speaker in the Law Courts and in Parliament he might be said to differ much from

men speaking on the stage, that is "tilting under Frieries." A question might be raised as to his being one "whose power floweth far." But first his birth, of which Ben Jonson "on Lord Bacon's Birthday," in his Underwoods, lxx. writes:

"England's high Chancellor: the destin'd heir In his soft cradle of his father's Chair;"

and then his relationship to the Cecils made him a prominent and influential man at his outset in public life; and secondly, he had attached himself to, and was very closely connected with, the Earl of Essex, who since 1589 had become the Queen's favourite. Thus he may have been thought to exercise great power through this political union; and must have been felt to be the rising man in the world of politics, law, literature, and philosophy on his own merits, as well as from being the mouthpiece of Essex. Again it may be asked why does not the poet name him? To which there is this reply: that at the time (1593) he was in temporary disgrace, and forbidden the Court, owing to his speech in the House of Commons opposing a grant of three subsidies to the Queen. Thus it might have been impolitic to introduce his name, as being detrimental both to him, and also to the poet's hopes of patronage. Hence a special force in the words, "I have heard say doth remaine," as a star of that magnitude would be sure to reappear more brightly. Why again should he have been "the only object and star of this rime"? If Edwards were a Cambridge man (as is not impossible) he might wish to honour the greatest living genius of his University. Further, as the Poems are dedicated to Master Thomas Argall, who was, it seems, a lawyer, there may thus have been something to bring the poet and the most rising barrister of the day together, in however humble a way, in the office, or chambers, of Master Argall, and in the ordinary way of legal business. Then could he "have done the Muses objects to us"? Who can doubt it? He had in 1592 composed a device for the Earl of Essex on the Queen's day, entitled a "Conference of Pleasure," (edited by James Spedding in 1870,) which though not in verse is highly poetical in conception and language. Besides he had, it seems, written and circulated in MS. some poems, for there is a letter of Bacon to Mr. Davies, dated Gray's Inn, 28th March, 1603, which ends with the remarkable words, "So desiring you to be good to concealed poets, I continue your assured friend, Fr. Bacon." Now

Davies himself was a poet, and appears to have been aware of some writings of his friend's to which his name for prudential reasons was not attached. So Thomas Edwards may have been in the secret also, perhaps having copied the poems for the press, or having been in some way professionally engaged. In describing himself Bacon says he possessed especially the faculty of "recognising similarities." And on this Dr. Abbott remarks, "It is curiously characteristic of Bacon that he lays more stress upon that most important object, the recognition of similarities," than upon the observation of subtile shades of difference. Yet the latter is preeminently the philosopher's faculty, while the former is the poet's. But Bacon was a poet, the Poet of Science. His eye like the poet's—

"In a fine frenzy rolling

Doth glance from heaven to earth, from earth to heaven."

Catching at similarities and analogies invisible to uninspired eyes, giving them names and shapes, investing them with substantial reality, and mapping out the whole realm of knowledge in ordered beauty." Bacon's Essays, 1876, Introduction, p. xxiii. It is not necessary, however, that Bacon should have written poetry in order to make the words of our author applicable to It is enough that he had, and was known to have, the power. In fact the words almost imply that he had not been strictly a votary of the They state that "his bewitching pen" and "golden art" could have presented the Muses' objects to the world. Ben Jonson says of his eloquence, "There happened in my time one noble speaker who was full of gravity in his speaking; his language where he could spare or pass by a jest was nobly censorious. No man ever spake more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered; no member of his speech but consisted of his own graces. His hearers could not cough or look aside from him without loss; he commanded when he spoke, and had his judges angry and pleased at his devotion. No man had their affections more in his power; the fear of every man that heard him was lest he should make an end." Discoveries, "Dominus Verulamius." And in the next article, "Scriptorum Catalogus," after many wits have been commended, he adds, "But his learned and able (though unfortunate) successor is he who hath filled up all numbers, and performed that in our tongue, which may be compared or preferred either

to insolent Greece or haughty Rome. In short, within his view and about his times were all the wits born that could honour a language or help study."

I am indebted to Dr. Grosart for the hint that Bacon was intended, and I have endeavoured by the above arguments to substantiate his conjecture. But it must be taken as a conjecture only—and as one out of many.

IV. To descend from men of high birth and rank, Nobles and Knights of the Garter, to men of poetic celebrity only, there are three conjectures to be recorded which suggest respectively Drayton, Southwell, and Shakspere.

Professor Henry Morley says, "I take the reference on the top of p. 63 to be to Michael Drayton, who was born in Warwickshire, 'amidst the center of this clime,' and among whose verses are some of the most delightful of the fairy fancies upon which there was a run for a little time, Shakspere's Queen Mab being a contribution to the stock. I think there was no publication of Nymphidia so early as 1595, but it may have been written early, and the allusion seems to be to that with a misprint of Frieries for Faeries. There is Pigwiggen mounted on an earwig with his knightly armour playfully devised from small things of the world, and then his tilting with Oberon:

'Their shields were into pieces cleft,
Their helmets from their heads were reft,
And to defend them nothing left,
These Champions would not budge yet.'

Allusion to such writing might well take the form of a suggestion that Drayton 'differs much from Men' when he paints deeds of arms under the guise of a tilt of faeries. I am away from books, and can make no references in aid of the suggestion." (Letter to Mr. Furnivall.)

Mr. P. A. Daniel writes: "I am not good at recognizing men under the disguises which were so fashionable with the poetlings of the sixteenth century. I den't in fact recognize Shakspere under the name of Adon, though you appear—no doubt on good grounds—to have settled that point \* \* \* Qy. would Southwell fit this 'center man.' The Jesuit in the livery of the scarlet whore ('in purple robes') confined from 1592 to 1595 in the Tower of London (? 'the center of this clime'), 'tilting under Frieries,' i. e. poetising under the influence of his order. Poor

Southwell was hanged 21 Feb. 1595. Ben Jonson so esteemed his work that he is reported by Drummond to have said that 'so he had written that piece of his, *The Burning Babe*, he would have been content to destroy many of his, *i. e.* his own.' It's a long time since I read Southwell, but the impression I retain of him is, that he ranks high among the minor poets of his age." (From letter to Mr. Furnivall.)

My friend Archdeacon Hannah, whose editions of Raleigh, Wotton, and King are so scholarlike, regretted that "graver pursuits had withdrawn him so long from his earlier studies among Elizabethan poets, that he was unable to solve the question proposed, and could only venture a suggestion that it was one of the greater writers of the Elizabethan period who had withdrawn from literature."

Lastly, Dr. B. Nicholson is of opinion that these two stanzas must be connected with the preceding one in which Adon, that is Shakspere, is "I cannot doubt but that the three stanzas from 'Adon' to 'with baies' refer to him. My reasons are: 1. No one else wrote any thing of note about Adonis till he did. His poem was published in 1593. 2. The poem is distinctly dealing with living English Poets, both before and after these stanzas. 3. He is in London, 'the center of this clime.' 4. To me he alludes to his station as a player and dramatic author (a) by allusion to his social state thereby lowered, 'Eke in purple roabes distained, and same stanza, l. 5, Should have been of our rime The only object and the star.' (b) 'Although he differs much from men,' i. e. from men of repute, honourable men like Spencer, &c. (c) For I am inclined to read 'men;' not 'men,' Tilting under Frieries, 'Yet his golden art might woo us, To have honored him with baies.' I can give no sense to 'Frieries,' unless he mean Black-friars (Theatre), and this interpretation is supported by 'Yet might have honored.' This is written very hurriedly, close to bed time, but I think I have culled all the points, and don't think I could put them more clearly, though I could in better language. as corroboration of my reading of 'the center of this elime,' the last line, 'As Thames may nourish as did Po,' and for my interpretation of 'Eke in purple roabes distained' (though like 'center' they do not want corroboration), 'And I not much unlike the Romane actors That girt in Prætextati seamed robes,' p. 57, last stanza. As to the punctuation, I suggest the punctuation of the original is bad, cf. p. 58, st. 1, l. 5, 'men.'

where clearly there ought to be none, or at most a comma." (From letter to Mr. Furnivall.)

There is one other name to be suggested, that of Fulke Greville, afterwards Lord Brooke, the friend of Sir Philip Sidney. In "Cephalus and Procris," p. 12, as well as in this "Envoy" to "Narcissus," Edwards has intimated his admiration of that illustrious Knight and writer, and may thus have wished to compliment his friend and biographer; but in other respects Greville does not seem to satisfy the required conditions, which Sackville and Bacon appear to do more completely than any others.

P. 63, l. 13. He that gan, &c.] That is Joshua Sylvester, who was for many years engaged in translating the works of Du Bartas. In 1591 he published The Battail of Yvry. In 1592 The Triumph of Faith, and some portions of the Divine Weekes, viz. The Sacrifice of Isaac (afterwards entitled The Fathers, Part of the 2nd Part of the Third Day of the ii Week), and The Shipwracke of Jonas (a portion of The Schisme, the Third Booke of the Fourth Day of the ii Week). In 1593 "There came out a Collection of such pieces as had been so far translated, each with separate Titles." Hazlitt. No perfect copy of this is known, but it must have included the two pieces mentioned by J. Edwards, which he calls "The World's Wracke," and "Babel," for these were the first parts that were translated, as Sylvester records in two Dedications to Mr. Anthonie Bacon, prefixed to the Second Week:

"Bound by thy Bounty, and mine own Desire,
To tender still new Tribute of my Zeal
To Thee, whose favour did the first repeal
My proto Bartas from Self-doomed Fire.
Having new tuned to du Bartas Lyre
These tragic murmurs of his Furies fell,
To whom but thee should I present the same?"

In the second he says:

"Thy friendly censure of my first Essay
(Du Bartas Furies, and his Babylon),
My faint Endevours hath so cheered on
That both His Weeks are also Ours to-day."

"The Furies," previously translated by King James VI. contains "The World's Wracke," and "Babylon" is "Babel." No addition to these

- seems to have been made till 1598, and Edwards here alludes to this cessation of Sylvester's labours in the lines, "He that gan—Hath alike the Muses staide." But alike to whom? To the poet alluded to in the two previous stanzas.
- P. 63, l. 25. Audacious.] This is among the words which Puttenham in his Art of English Poesy, 1589, (reprinted by Haslewood 1811, and by Arber 1869,) states to have been recently introduced. (See Book iii. ch. iv. near the end.) It occurs, and very probably for the first time, at the end of the prose Introduction to Shore's Wife in the Mirror for Magistrates, ed. 1587, "But since without blushing I have so long been a talkative Wench (whose words a world hath delighted in), I will now goe on boldly with my audacious manner." Although Puttenham disallowed it, yet it has maintained its ground, perhaps from Shakspere's use of it. See Trench, English Past and Present, Lect. ii. p. 50. It is in this place used adverbially, as in Lear, iv. 6, 3, "Horrible steep," and in Tw. N. iii. 4, 196, "swear horrible." "In the West of England 'terrible' is still used in this adverbial sense." Abbott, Shakspere Gram. 2. "Cruel," "dreadful," are also used in this way, and so is "audacious" at the present day. This passage presents, probably, the earliest instance of its adverbial use.
- P. 63, l. 26. Devises are of Currant.] In Polimanteia, 1595, England tells the Universities and Inns of Court, "take the course to canonize your owne writers, that not every bald ballader to the prejudice of art may passe current with a poet's name, but they onely may bee reputed Hon. by that tearme that shall live privileged under your pennes." Brit. Bibliogr. i. 281. Dickinson's Arisbas, "But take them as he wrote them, wherein if all be not current, impute it to his thoughts which were not clearde," p. 67. Perhaps Edwards had in mind the words of Puttenham, iii. 4, p. 157, Arber: "Our maker therfore at these dayes shall not follow Piers plowman nor Gower nor Lydgate nor yet Chaucer, for their language is now out of vse with vs: neither shall he take the termes of Northern-men, such as they vse in dayly talke, whether they be noble men or gentlemen, or of their best clarkes all is a matter: nor in effect any speach vsed beyond the river of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet 'tis not so Courtly nor so current as our Southerne English is, no more is the far Westerne mans Speach." The metaphor is taken from the circulation of money, as Bishop Aylmer,

- speaking against covetous men, says, "Your gold and your angels are called *current* not *sleepant*." Strype's Life, 180, ed. Oxon. 1821.
- P. 63, l. 27. Everie stampe is not allowed.] This shows that the reference is to coin, or rather to tokens in lieu of coins. Erasmus calls them "Plumbeos Angliæ" in his Adagia, p. 130, so that they must have been in use at the latter end of Hen. VII. or in first three years of Hen. VIII. when Erasmus was in England." Ruding, Annals of Coinage, ii. 69, 70. In 1574 the use of private tokens for money had grown to great excess. "They were stamped by inferior tradesmen, and made of Lead, Tin, Latten, and even Leather. Hence a proclamation was drawn up to make current copper pledges for farthings and halfpence, for which Her Majesty had received divers devices. It is supposed that this never proceeded further than sinking a die and striking off some pieces as patterns." See Ruding, pp. 62-64. From p. 175, anno 1591, "It would seem that the Plumbei Angliæ were still circulated." See again temp. James I. pp. 209, 210.
- P. 64, l. 3. I will talk of Robin Hood.] This must be on the principles laid down by Horace in his Art of Poetry,
  - "Publica materies privati juris erit;" (131), and
  - "Sumite materiam vestris qui scribitis æquam Viribus." Ibid 38.

The words also seem to imply some consciousness on Edwards's part of failure in dealing with the classical subjects he had chosen. "Robin Hood" had become a popular phrase: Skelton, 'Why come ye not to Courte?'

'He sayth, how saye ye my Lordes?
Is not my reason good?
Good evyn, good Robyn Hood.'' 194.

"This," Ritson observes, "had become a proverbial expression." Dyce's note. In G. Gascoigne's "Dulce Bellum Inexpertis," 152; "Yea! Robyn Hood! our foes came downe apace." i. p. 183, ed. Hazlitt. In Love Poems, printed by the Ballad Society, 1874, p. 7:

"O Love whose power and mighte, None ever yet withstoode,
Thou makest me to write—Come, turne about, Robbin Hoode."

N. Breton, Pasquils Fooles-Cappe, p. 20, col. 2, l. 50:

"Hee that doth love to talke of Robin Hoode
Yet never drew an arrow in his Bowe."

The meaning is that these greater poets "have warrant," and will be read on account of their own reputation as authors, whatever they may choose to write about—while he himself will be read for the sake of the popular hero alone, being thought nothing of personally. How popular that hero then was may be estimated by the following remarks of Ritson (Robin Hood 1795), "That poems and stories on the subject of Robin Hood were extraordinarily popular and common before and during the sixteenth century is evident from the testimony of divers writers." p. lxxvii. "That some of these pieces, or others of like nature were great favourites with the common people in the time of Queen Elizabeth, though not much esteemed, it would seem, by the refined critic, may be inferred from a passage in Webbes Discourse of English Poetrie printed in 1586." "If I lette passe the unaccountable rabble of ryming ballet-makers, and compylers of sencelesse sonets, I trust I shall with the best sort be excused. For though many such can frame an alehouse-song of five or sixe score verses, hobbling uppon some tune of a northern jugge, or ROBYN HOODE, &c. yet if these might be accounted poets (as it is sayde some of them make meanes to be promoted to the lawrell) surely we shall shortly have whole swarmes of poets." Ibid. lxxxii. -lxxxiv. Percy, Ritson, and Gutch have collected all the Ballads and Songs connected with Robin Hood—and John Keats has sung regretfully of him.

- P. 64, l. 5. Narcissus in another Sort.] Did he intend a play? These phrases, "in another sort," "in gaier clothes," "shall be pla'st," seem to imply some work designed for the stage. Nothing further was ever written by Edwards so far as can be ascertained.
- P. 64, l. 11. Due honor and the Praise That longs to Poets.] Mirror for Magistrates—England's Eliza:

"O how the wreath of Phœbus flowring bay,
The victors due desert, and learnings need,
Did flourish in her time without decay." p. 787, ed. 1610.

- P. 64, l. 17. As Thames may nourish as did Po.] Poets are swans, for which Po is renowned:
  - "Nor Po, nor Tyburs Swans so much renowned." Spenser, Colin Clout, 412.
  - "A sweeter Swan than ever sung in Po."

Return from Parnassus, i. 2, p. 211 (of Spenser).

"Sidney, sweet Cignet, pride of Thamesis."

B. Barnes, Sonet in G. Harvey's Pierce's Supererogation.

To these lines may be appended a striking passage in John Dickenson's Arisbas (1594) where commenting on the worth of Poesie he writes, "But in Albion the wonder of Ilands louely Thamesis, fairest of the faire Nereides loues sea-borne Queene adoring, vaunts the glory of her maiden streames, happy harbour of so maney Swans, Apollos musicall birds, which warble wonders of worth, and chaunt pleasures choise in seuerall sounds of sweetnesse, pleasant, passionate, loftie, louely, whose matchlesse notes, the faire Nymph kéeping tyme with the billowing of her Chrystall waues, carrying to the Ocean with her ebbe, doth there echo them to her astonisht sisters which assemble in those vast flouds by timely confluence. Bætis grae'd with many bounties, Po and Arno, garnish'd with many pleasures, Rhone and Araris, enriched with many royalties, yet none of these may vaunt more heavens of happinesse then Thamesis, in harbouring such Swans, such swéetness." p. 79, ed. Grosart 1878. One of the final stanzas of Daniel's "Complaint of Rosamond" was probably in our Author's mind when finishing his own poem, and will therefore be an appropriate conclusion to our remarks:

"Then when Confusion in her Course shall bring
Sad Desolation on the Times to come:
When mirthless *Thames* shall have no Swan to sing,
All Musick silent, and the Muses dumb;
And yet even then it must be known to some,
That once they flourish'd, tho' not cherish'd so,
And *Thames* had Swans as well as ever *Pu*.
But here an End."

FINIS.

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